BHASA'S

PANCHARATRA

(A Play in Three Acts)

पञ्चरात्रम्

Rs. 2

The Sanskrit Literature Society,
Bangalore City.

॥ श्रीः ॥

महाकवेर्भासस्य

पञ्चरात्रम्

(THE FIVE NIGHTS)

EDITED WITH

an Exhaustive Introduction, Notes, English Translation, etc.

PUBLISHED BY

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EDITORIAL NOTE

This edition of the Pancha-ratram is chiefly based on a manuscript (in Telugu script) kindly lent by Sāmkhya Bhushana Vidvan Varadachariar of Bangalore. The different readings found in the various printed editions are given at the foot of each page and indicated by the following symbols:—

G. —Pancha-ratram: Edited by T. Ganapati Sastri with a commentary 1917.

Gn. —Variants noticed by T. Ganapati Sastri in his edition.

P. —Pancha-ratram: Edited by S. M. Paranjpe, Poona 1917.

Pn. —Variants noticed by S. M. Paranjpe.

U. —Pancha-ratram: Edited by W. G. Urdhwareshe, Indore 1920.

Un. —Variants noticed by W. G. Urdhwareshe.

A. —Pancha-ratram M. V. Agashe's Edition: Poona 1917.

D. — ,, in Bhasa-Nataka-Cakram: Edited by C. R. Devadhar.

L. —The Telugu Manuscript of Pancha-ratram.

In preparing our edition of the play, we have freely consulted various books and articles of different scholars to whom we gratefully acknowledge our indebtedness. Our thanks are due also to many others—too numerous to mention names—who have been of immense help to us.

S. N. SIMHA,
For Editors.

Introduction.

A. BHASA: HIS DATE, LIFE AND WORKS.

Preliminary:—Bhasa was known only by reputation through the references[1] to him by merited writers such as Kalidasa[2] and Bana,[3] until 1912 when[4] the late Pandit Ganapati Sastri of Trivandram published the following thirteen Sanskrit plays—

(1-3) Based on the Brihatkatha—1. *Pratijna*, 2. *Svapna Vasavadatta* and 3. *Avimaraka.*

(4-5) Based on the Ramayana—1. *Pratima* and 2. *Abhisheka.*

(6-11) Based on the Mahabharata—1. *Madhyama Vyayoga*, 2. *Pancharatra*, 3. *Duta Vakya*, 4. *Duta Ghatotkacha*, 5. *Karnabhara* and 6. *Urubhanga.*

(12) Based on Krishna's story—1. *Balacharita*; and

(13) Based on Folklore—1. *Charudatta* (a fragment).

None of these plays bore the name of the author. Hence the learned editor, adducing a few arguments put forth his view that (1) all of them were from the pen of a single writer and that (2) the writer was the great Bhasa owned by Bana and Kalidasa as their worthy predecessor.[5]

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1. Twentyfive different references to Bhasa and his works are collected together in Appendix C to C. R. Devadhar's edition of the plays entitled "Bhasa-nataka-chakram."

2. "प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य…"—मालविकाग्निमित्रम् I.

3. सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥—हर्षचरितम्.

4. The Pandit states in his 'Bhasa's plays—A critical study' that he came across a palm leaf manuscript of ten Rupakas in 1909 and that in a subsequent tour he secured the mss. of the other three plays (Nos. 4, 5 & 8 above.) All the plays were first published in the Trivandram Sanskrit Series by 1915.

5. See n. 2 & 3.

This view was discussed in learned journals by scholars,[6] both Indian and Foreign; but the result was a divided opinion. Scholars such as Prof. Keith, Thomas and Paranjpe supported the Pandit's view; but Prof. Kane, Dr. Barnett, Messrs. Rama Pisharodi and Krishna Pisharodi and such others contested it, while some like Dr. Sukhtankar and Prof. Winternitz opined that the evidences adduced by either group were not conclusive at all.[7] All the same, an appreciable outcome of all this discussion was that almost all scholars agreed upon one point, namely, the common authorship[8] of all these plays. The difference of opinion was only regarding the view that *Bhasa* was that common author.

All the 13 plays-by a single author—A close examination of all these plays reveal that there are the following common features among them.

1. All the plays begin with the stage direction नान्द्यन्ते ततः प्रविशति सूत्रधारः. After this a benedictory verse is found with which the सूत्रधार commences the prologue of the play. But in classical plays the benedictory verse is at the very beginning and after that, comes the direction ततः प्रविशति.सूत्रधार : Another strange feature of the opening stage-direction in all these 13 plays in question is that there is a repetition of the same idea in अन्ते and ततः.

2. The customary practice of mentioning the names of the author of the play, his patron etc. in the prologue is totally absent in these.

6. For a bibliographical note of publications on Bhasa, see Appendix 1 to A. D. Pusalker's 'Bhasa–A Study.'

7 See Prof. S. K. De's article 'The Dramas ascribed to Bhasa' (which is instructive), published in Indian Historical Quarterly XVII pp. 415 ff. 8. Prof, De appears to doubt even this. *op. cit.* p. 429.

3. The prologues which are usually called प्रस्तावना are termed स्थापना in these plays.[9]

4. The भरतवाक्य is almost the same[10] in many of these plays.

5. The style and language of all these plays are strikingly similar.

6. In many of the plays the devices called पताकास्थान (Verbal Irony) and मुद्रालङ्कार (Paranomasia) for the opening verse[11] are used.

7. The same names of minor characters, the same type of grammatical irregularities, the same ideas, sentences, slokas and expressions repeat themselves in several of these plays[12].

8. Bharata's rules of dramaturgy are not observed in these plays in as much as deaths, duels and battles are shown and water is actually brought on the stage.

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9. कर्णभार is an exception where it is called प्रस्तावना. The प्रतिज्ञा variant आमुखम् for स्थापना and there is no such expression at all in the case of बालचरितम्. See critical study P. 10 and Paranjpe's note on स्थापना in his ed. of Madhyamavyayoga.

10. इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।
महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥ } is the भारतवाक्य in Sv. Bala. and Dv.

भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु ।
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः॥ } in Py., Avi, Abhi and in Panca. *l.* 2.

It is only the above mentioned seven plays that have 'राजसिंहः प्रशास्तु नः' in their भारतवाक्य. The Pratima and the Karna have merely 'राजा भूमिं प्रशास्तु नः' In all these plays we have the word भरतवाक्यम् before the Valedictory verse excepting in the case of Panca. There is no Valedictory verse in the Charu and D.gh. while in the M V. the last verse simply refers to उपेन्द्र and in the Uru, there is a split verse at its end.

11. See Panca, Pratima, Pratijna & Svapna.

12. See C. R. Devdhar's 'Plays ascribed to Bhasa, their Authenticity & merits' where he has noted several such repetitions.

9. Stage directions are many a time not to be found[13] at all; and the readers will have to supply them after studying the progress made in the play. Wherever the directions are given they are brief and indicate rapid action, as for instance in 'निष्क्रम्य प्रविश्य.'

10. The names of the plays are found only at the end (in the colophon).

These striking similarities in the thirteen plays have convinced all scholars regarding their common authorship[14].

BHASA: the Author of all these plays—There cannot be any doubt that all these plays belong to a very early date in view of the following—

1. The grammatical and dramaturgical rules of Panini and Bharata are not applicable to these plays[15]. This shows that they must have been composed before those rules were framed.

2. The frequent use of the expletives च, तु etc. in the slokas, the simplicity of diction often being inadequate to bring out the ideas intended, and the absence of the classical figures of speech remind us of the epic style of the Ramayana and the Mahabharata.

3. Many of the ideas contained in these plays are to be seen in the works of Kalidasa[15], Asvaghosha[16],

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13. *Cf.* for instance in the Pratijna II (P. 25, *l.* 3); the direction प्राणिपत्य is necessary at the beginning of the speech of the काञ्चुकीय as the king says later—'उत्तिष्ठोत्तिष्ठ etc' In the Panca, P. 9 several persons are introduced to the king. The stage direction relating to their appearance on the stage is not found

14. See n. 8.

15 See Ganapati Sastri *op. cit.* and his intro. to SV. & Pratima.

16. Pratijna I, 18 has been transformed by Asvaghosa in the following sloka of his Buddha carita, XIII 60.

काष्ठं हि मन्थन् लभते हुताशं, भूमिं खनन् विन्दति चापि तोयम् ।
निर्बन्धिनः किञ्चन नास्त्यसाध्यं न्यायेन युक्तं च कृतं च सर्वम् ॥

Sudraka[17], Visakhadatta[18] and others; so it is likely that these 13 works were composed much earlier than these writers.

Hence, we can conclude that the author of these 13 plays must be anterior to Panini, Bharata, Kalidasa etc. But who could he be ?

Among these 13 plays, there is one by name स्वप्नवासवदत्तम् which is assigned to Bhasa in the following verse of Rajasekhara, belonging to his सूक्तिमुक्तावली —

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

This coupling of one of the plays with the name of Bhasa establishes that all the others claiming the same authorship must be by Bhasa. For reasons already mentioned we can now observe that this Bhasa must be the same as the one owned by Kalidasa as his predecessor and spoken of as a *muni*[19] by Jonaraja in his commentary on the पृथ्वीराजचरित of Jayanka.

1. DATE OF BHASA.

Bhasa must be earlier than both Kalidasa and Bana who refer to him by name, as observed in the above, and later than Valmiki upon whose Ramayana he has drawn for the theme of his two dramas viz : Pratima and Abhisheka. But Kalidasa's date is still indefinite. If Dr. Peterson

17. See Pusalker *op. cit.* P. 155 ff.

18. *Mudrarakshasa* is **probably** the outcome of Visakhadatta's study of Bhasa's Pratijna.

19. "सोऽग्निरपि भासमुनेः काव्यं विष्णुधर्मान्मुखात् त्यक्तवान् नादहदित्यर्थः" while commenting on the following verse of Jayanka (12th cent. A. D.) in his पृथ्वीराजविजय—

सत्काव्यसंहारविधौ खलानां दीप्तानि वह्नेरपि मानसानि ।
भासस्य काव्यं खलु विष्णुधर्मान् (?) सोऽप्याननात्पावकमुन्मुमोच ॥

holds that "Kalidasa stands near the beginning of the Christian Era, if indeed, he does not overtop it," Dr. Kern places him in the latter half of the 6th cent. A. D. Bana's date, however, is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent. A. D. So, at any rate, Bhasa's date cannot be later than the 6th cent. A. D. As regards the date of Valmiki too, scholars differ. Prof. Keith[20] is inclined to think that Valmiki lived earlier than the 4th cent. B. C. and that those who improved on him were during the period 400—200 B. C., while Prof. Jacobi assigns him to a date earlier than the 5th cent. B. C.

These two limits of Bhasa's date are almost universally accepted but there has been much diversity in the opinion of scholars regarding the exact date of Bhasa. Some feel that he should be closer to Kalidasa, while others feel that he is closer to Valmiki. The learned editor of Trivandram has pointed out that Bhasa must be definitely before Panini and Bharata, as their rules of grammar and dramaturgy are not at all applicable to his plays. Again Panini's date is not known definitely. Keith places him in the 4th cent. B. C. Accepting this date for Panini, if Bhasa is prior to him, Bhasa will have to be assigned to the 5th cent. B. C. at the latest.[21]

In support of this view, a few more points have been given in the Introduction to the Pratijna Yaugandharayana (Sanskrit Lit. Society edition), which the readers may go through.

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20. See Keith's History of Sanskrit Literature.

21. Date of Bhasa according to different scholars.—

Ganapati Sastri, Haraprasada Sastri and Pusalker	6th—4th cent. B. C.

2. Is Bhasa a South Indian?

A few enthusiastic South Indian scholars[22] have tried to show that Bhasa was a South Indian. Some of them claim him for Kerala, while some others to Chera Provinces. Their contention is that—

(1) All these plays were found in Kerala.

(2) Sita is not with Rama when he is to be consecrated (in the Pratima), while the practice in all places except Kerala, is to have the couple together on such an occasion.

(3) The terms सम्बन्ध (in Pratijna), विचार (in Avi.) and आम् are used in a Malayalam sense.

(4) The maternal uncle is much honoured. Avimaraka bows twice to his maternal uncle, which speaks of the Marumakkathayam practice.

and hence Bhasa must be from Kerala (or Chera).

But these arguments are not quite convincing. The mere fact that some manuscripts were discovered for the first time in a certain place cannot establish that their ancient author was a native of that place. Sita's absence from the consecration scene (and even her ignorance of her

Jahagirdar, Kulakarni	3rd cent. B. C.
Jayaswal, Chaudhury, Dhruva	2nd—1st cent B. C.
Konow, Sarup, Weller	2nd cent. A. D.
Keith, Jolly, Jacobi, Banerji Sastri and Bhandarkar	3rd cent. A. D.
Lisny and Winternitz	4th cent. A. D.
Sankar	5th or 6th cent. A. D.
Devdhar, Barnett, Hirananda Sastri Nerurkar and Pisharoti	7th cent. A. D.
Kane	9th cent. A. D.
Ramavatara Sarma	10th cent. A. D.
Rangacharya Raddy	11th cent. A. D.

22. See Pusalker *op. cit.* pp. 52 ff. and A. K. Pisharoti's "Bhasa's works: A criticism."

husband's consecration) is to be explained as a dramatic contrivance. As regards the terms सम्बन्ध, विचार etc., there is no reason why we should not believe that these Sanskrit words had once the meaning in which they are used in these plays. The special honour to the maternal uncle is only what is prescribed by the Dharmasastras[23].

Thus none of the arguments advanced to prove that Bhasa is a South Indian stands. On the other hand all the characters of his play, names of cities, rivers, mountains etc. are northern which may go to show that he is a North Indian.

3. Life of Bhasa.

Precious little is known about Bhasa's life. All that can be said about him is that he is a very ancient writer, even a *muni* of the class of Vyasa or Valmiki. He has strong predilections for the Vaishnavite cult. He loves brahmanical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their piety is very great. In the Balacharita, Kamsa says calmly—"I take even an untrue word of a Brahmana to be a true one." The home was the place of women, according to Bhasa. In the Pratijna, Mahasena freely consults with his queen the question of their daughter's marriage, but when he has to interview Bharatarohaka in connection with matters concerning politics, he dismisses her. Thus, the queen was not privileged even to acquaint herself with the affairs of the state. In Bhasa's time the purdah system and the Gandharva type of marriage were in vogue among the Kshatriyas. Probably the Buddhistic

23. See Manu. II 130; Bodhayana. I 3, 45; Apastambha I 14-11; Vasistha XI 2, XIII 41; Gautama V 27.

culture was just gaining ground, which Bhasa seems to have detested.

Bhasa is a vehement advocate of Dharma. He believes in the theory 'धर्मो रक्षति रक्षितः'. That is why he makes Yaugandharayana (in Pratijna) exclaim—'भूमिर्भर्तारमापन्नं रक्षिता परिरक्षति.' In the Pancharatram, Duryodhana points out that it is false to say that Heaven can be gained only by the dead and asserts that 'Heaven is not invisible but is here and yields its manifold fruits.' He again says that "If truth were to stand even in respect of solicited alms, all men shall stand."

Bhasa stresses on gifts and sacrifices. In the पञ्चरात्रम्, Duryodhana is represented as performing a great sacrifice and making profuse gifts, the final gift being that of half his kingdom to his own teacher Drona. Karna observes that the great kings such as Ikshvaku, Saryati, Yayati and Rama, though dead, still live through their sacrifices. The sloka—

शिक्षा क्षयं गच्छति कालपर्ययात्
सुबद्धमूला निपतन्ति पादपाः ।
जलं जलस्थानगतं च शुष्यति
हुतं च दत्तं च तथैव तिष्ठति ॥ (Karna Bhara. 22).

of Karna is an ever memorable statement.

Bhasa often feels that Fate sometimes baffles all human efforts. 'जाग्रतोऽपि बलवत्तरः कृतान्तः' 'चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः' and 'कः कं शक्तो रक्षितुं मृत्युकाले'—(Svapna VI-10) are a few of his statements that can be noted in this connection. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharayana in Pratijna. I, 18.—

काष्ठादग्निर्जायते मथ्यमानाद्, भूमिस्तोयं खन्यमाना ददाति ।
सोत्साहानां नास्त्यसाध्यं नराणां, मार्गारब्धाः सर्वयत्नाः फलन्ति ॥

Bhasa expresses things directly and in a simple and lucid language. There is something remarkably charming in every statement of his. His humour is subtle and original, in appreciation of which Jayadeva called him the 'gentle smile of the Goddess of Poetry'[24].

4. Works of Bhasa.

Mention has already been made of the thirteen plays ascribed to Bhasa. Another play called यज्ञफलम् dealing with the story of the Balakanda of the Ramayana has been recently published and attributed to Bhasa. There seems to be, however, a belief that Bhasa wrote as many as 23 dramas[25] among which किरणावली, मुकुटताडितक and उदात्तराघव had a place.

About 13 stray verses[26] are attributed to Bhasa Of them *five* are found in the शार्ङ्गधरपद्धति, *four* in the सुभाषितावली, *three* in the सदुक्तिकर्णामृत and *one* in the सूक्तिमुक्तावली. None of these verses is found in any of the Bhasa plays discovered so far. This cannot be a disproof to Bhasa's authorship of those plays, for, we may yet hope to discover more works of Bhasa, wherein they may be found.

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24. यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरः
भासो हासः कविकुलगुरुः कालिदासो विलासः ॥
हर्षो हर्षः हृदयवसतिः पञ्चबाणः स बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥ — Prasannaraghava I.

25. See R. V. Krishnamachariar's Bhumika (P. xxxiii) to Priyadarsika (V. V. Press, Srirangam, 1909)

26. *One* of these verses occurs in the *Matta-Vilasa* and *four* are attributed to other authors by other anthologists. This proves the notoriously unreliable character of the anthological attributions. See F. W. Thomas in J. R. A. S., 1927, P. 883 f.

Yajnaphalam and Bhasa—Rajavaidya Jivaram Kalidas Shastri of Gondal, the editor of Yajnaphalam, ascribes the play to Bhasa, in his brief Sanskrit introduction to the work, in the following words[27]—"भाषाया अतिप्राचीनसंस्कृतत्वाद् वस्तुकल्पनायाः श्रेष्ठत्वाद् रसभावालङ्कारनाट्याङ्गानां मनोहरतमत्वाद् बाणादिवर्णितानेकसामान्यभासनाटकसंवादित्वाच्च भासकृतत्वमस्माभिर्दृढं मन्यते ।" The play was published in 1941 and it has been since reviewed by some scholars in Journals[28]; but, the opinion expressed by them is divided. Some feel that the work is from the pen of the same writer (Bhasa) as of the thirteen Trivandram plays, while others have tried to point out that claiming Bhasa's authorship for the play is unsustainable.

A perusal of the play will reveal that it has, like the Trivandram plays (1) a paranomasiac benedictory verse (after the Nandi,) with which the सूत्रधार begins the play, (2) अन्ते and ततः in the opening stage direction, (3) a brief prologue called स्थापना, (4) no mention of the name of the author or his patron, (5) departure from the grammatical and dramaturgical rules of Panini and Bharata, (6) repetition of the same names of minor characters as occur in other Bhasa plays, (7) rapid action on the stage as indicated by the directions such as निष्क्रम्य प्रविश्य, (8) reference to Rajasimha ruling the land extending up to the ocean, (9) name of the play occurring only in the colophon etc.—all the peculiar characteristics recognised to be Bhasa's. The similarities are too numerous to allow any doubt regarding the authenticity of Bhasā's authorship in the case of this play.

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27. Vide P. 2 Intro. Yajnaphalam.

28. See Journal of Sri Venkatesvara Oriental Institute, Tirupati, Vol. II, No. 2, July—Dec. 1941. P. 473 ff.; Quarterly Journal of the Mythic Society XXXII No. 4. (April 1942) p. 441 f.; and the Hindu Literary Supplement of 15—2—1942.

The arguments of the scholars who contest Bhasa's authorship for the play are, in the words of A. S. P. Iyer[29], that 'the language is inferior, the slokas are far too many and of a depressingly average type, the Anustubh form is far more common, there is much obvious borrowing from Kalidasa's Sakuntala etc., the clandestine love making of Rama and Sita are more reminiscent of दशकुमारचरित than of Bhasa and the plot does not fit in with the plots of the known plays, Abhisheka and Pratima.' But, it must be observed here, that none of these arguments are tenable; for, the first three of them are only imagined and the others of a questionable nature. The '*obvious* borrowing from Kalidasa and the clandestine love making of Rama and Sita' no doubt are in the Sixth Act which clearly does not fit into the body of the play at all. The form, quality and structure of that Act is quite different from those of the other Acts of the play. This creates a doubt in the mind of any reader regarding the genuineness of the Act. The doubt gets strengthened when it is noticed that the last Act of the play has 'इति निर्वहणाङ्कः षष्ठः' at its end while in fact, it is the *Seventh*. How can this be explained, unless we conclude that the existing Sixth Act is a spurious one, added into the body of the genuine text by some one who must have been its author. It must also be recognised that a portion of the interlude which is at the beginning of the existing VI Act and the monologue (excepting sloka 39) of Janaka at the end of that Act must have originally belonged to the last Act (निर्वहणाङ्क) and the insertion of the extraneous spurious matter has necessitated some modification in that section. As pointed out already, it is on the basis of internal evidence that we contend that the existing VI Act is spurious and as such the objections

29. See his 'Bhasa' of the Indian Men of Letters Series, p. 8.

against the view that Bhasa is the author of the play cannot stand. Moreover, according to this play, Sumitra is the second and Kaikeyi the third wife of Dasaratha, which fact is quite in the manner of the Pratima where Bharata is treated as younger than Lakshmana[30]. Sumitra is often termed मध्यमा in the play which again reminds us of the term मध्यम for भीम used by Bhasa in the Madhyama Vyayoga and Pancharatram[30]. The first two Acts of the play are intended to explain to us the foregone preparation of Dasaratha for the consecration of Rama which is referred to at the beginning of the other Bhasa play 'Pratima.' The title 'यज्ञफलम' also supports our view as it is after the same principle as in the case of प्रतिमा, अभिषेक, पञ्चरात्र and such other plays of Bhasa. In the *Yajnaphala*, the very word Yajnaphala has been used more than five times and throughout the phala of Yajnas is stressed. Rama's birth itself was the *phala* of Dasaratha's *Yajna*; his learning the use of the several *astras* was the *phala* of Viṣvamitra's *Yajna*; and his marriage with Sita was the *phala* of Janaka's *Yajna*. Hence the play is most appropriately called Yajnaphalam. The titles of other Bhasa plays too are of this very type. These features of the play make us feel that this work also is Bhasa's.

Further discovery of more manuscripts of the play in other parts of the country may lead to a definite conclusion regarding its authorship.

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30. See our notes on p. 37, *l.* 12 of **Panca.**

B. THE PANCHA-RATRA

1. The Plot

ACT I—[Duryodhana, king of the Kurus, performs a grand sacrifice, the splendour of which is praised by several Brahmins who have witnessed it. Some inconsiderate lads remove the sacrificial fire and throw it aside even before the ablution concluding the sacrifice. The Brahmins describe the disasterous result of it in a lucid and effective manner, as they chance to see it on their way to meet Duryodhana for congratulating him.] *Interlude.*

Duryodhana is congratulated upon the successful completion of the sacrifice by Karna and many others, whereafter he pays his respects to Drona, Bhishma and Sakuni in due order and rewards his friend Karna with a warm embrace. He also thanks all those kings and representatives of kings who had responded to his invitation. At the end he requests Drona, his teacher both in *dharma* and *dhanus*, to name the fee (*dakshina*) he would like to receive from him. Drona hesitates to mention it. So Duryodhana pours water into his hand, beseeches him to forget his former duplicity and assures him that he will keep his word. Drona then says—'Now my heart has gained confidence. My son, share your kingdom with the Pandavas who have been homeless all these twelve years. This is the fee I beg of you.' Sakuni gets alarmed at this demand of Drona and characterises it as a 'deception in the name of *dharma* practised on a pupil who had reposed trust in the venerableness of the teacher.' Then ensues a heated discussion and Drona declares in a challenging tone that the Pandavas shall take the kingdom by force. But he cools down at the interference of Bhishma and Karna.

Duryodhana seeks the advice of Sakuni who finds a way out and announces to Drona that Duryodhana will part with half the kingdom, if the propensity of the Pandavas was brought in the course of *five days*. Drona grows wild at it and says that he had better declare that the promise shall not be fulfilled. Bhishma points out to Duryodhana that *dharma* would not admit any fraud and advises him to make his promise true sooner or later.

Just then news is received to the effect that the hundred Kichakas were slain at the city of Virata by some one, without the use of any weapon. This helps Bhishma to infer that it must be the deed of Bhima who evidently was in that city. Hence he suggests to Drona to accept the '*five days*' condition.' Drona does so and Duryodhana declares that he shall keep his word if the condition is fulfilled.

Now, Bhishma cleverly persuades Duryodhana to raid the cattle of Virata, pleading that he had insulted him by absenting himself from the *Yajna*. Duryodhana and Sakuni, not knowing that his inner motive was only to find a way thereby to trace the Pandavas, agree to it and proceed to the cattle-raid.

ACT II—[The cowherd lads and lasses of Virata, dressed in a festive manner, are assembled in the garden outside the capital, in connection with the celebration of the king's birth-day. The cattle are yet to arrive there. In the meantime, all of them, young and old alike, make merry by singing and dancing. Towards the evening they notice to their dismay, that all their cattle are raided by the Kauravas. Hence the youngsters retire to their huts and the elders proceed to the palace to report the matter to the king.] *Interlude.*

King Virata learns of the cattle-raid and is conversing about it with Bhagavan (Yudhisthira in disguise) when a soldier brings him the news that a host of warriors including Bhishma, Drona and many others are siding the Kauravas and that the prince, Uttara, has gone with Brihannala (Arjuna in disguise) as his charioteer to repel those warriors. The king is anxious to go to the help of the prince but further news is reported. Drona, Bhishma and Karna have all retreated in wonder and dismay, while only the boyish Abhimanyu is yet fighting! In a few moments the messenger comes again with the tidings of the conclusion of the fight. The king wishes to see his son but he is told that the prince is engaged in recording the gallant deeds of the warriors in that days' fight. So Brihannala is summoned and is asked to describe the fight. When she is about to obey, a soldier comes and announces that Abhimanyu is captured by the king's scullion by simply lifting him away from his chariot with his bare arms. The king is overjoyed and asks Brihannala to bring Abhimanyu there with all honours.

Brihannala goes out and meets Bhima and Abhimanyu. The two brothers jointly try to provoke him. They call him out 'Abhimanyu.' Taking it as an insult Abhimanyu asks—'Am I only *Abhimanyu* to you? Do even low people call the Kshatriya nobles merely by their names, here?' Brihannala asks him further—'Abhimanyu, is your mother well?' Abhimanyu loses his temper at this question relating even to the ladies, when he is again asked—'And Abhimanyu, is Kesava, the son of Devaki, well?' After engaging Abhimanyu in this manner for some time, they usher him to the presence of the king where again he is put

a number of taunting questions. Abhimanyu's retorts to all these are spirited and amusing. The scene is interrupted by the entrance of prince Uttara who reveals to them that Brihannala is none other than the great Arjuna. Bhagavan then declares that the term of their अज्ञातवास is over and that they can cast away their disguises. It becomes a pleasant surprise for Abhimanyu to find that he has been captured only by his own uncle Bhimasena. Virata feels that his house has been honoured by the residence of the Pandavas, but is inwardly troubled at the freedom Arjuna, as Brihannala, had with his daughter Uttarā in the harem. Hence he offers Arjuna her hand in marriage as a reward for his services in rescuing the cattle. Arjuna accepts her for his son Abhimanyu, on the plea that every inmate of Virata's harem was dear to him as a mother. Virata is overjoyed at this and announces that he will convey the tidings to Bhishma through his son Uttara.

ACT III.—A report that Abhimanyu was seized from his chariot and borne away by an ordinary foot-soldier who was unarmed is made by his own charioteer to the Kaurava assembly. At once Bhishma exclaims that it must be Bhima's deed 'for, once he defeated Jarasandha similarly, when he was trying to carry away Draupadi.' Drona endorses the same view. Sakuni is irritated at this and asks if there are no other strong men at all in the world. And he adds—'You will say next that the prince who defeated us was Arjuna and not Uttara'. Drona and Bhishma say that none other than Arjuna could pour such a shower of arrows as could eclipse even the sun. Just then the charioteer comes there with an arrow bearing a name inscribed on it. Bhishma takes it and asks Sakuni to read the inscription. He reads 'Arjuna's' and throws the arrow away.

It falls at the feet of Drona, who takes it up saying—"This arrow of my pupil Arjuna has thus saluted me, his teacher." Sakuni contends that any warrior might have the name Arjuna and as such the arrow need not be taken as his pupil's. Duryodhana seconds him. At this juncture prince Uttara arrives there and conveys to them a message relating to Abhimanyu's marriage, from Yudhisthira. This forces them to conclude that the Pandavas are in the city of Virata ; hence, Drona points out to Duryodhana that the '*five days*' have not yet ended and demands the fulfilment of his promise. Duryodhana readily says—'I grant the Pandavas the kingdom as promised before ; for, if truth stands firm even in respect of solicited gifts, then only all men stand' ; and Drona exclaims—'O joy ! How happy we are in the reunion of the expanded family ! May our lion-like king govern the *whole earth*!'

2. The Source and Deviations therefrom.

A survey of the plot of the Pancha-ratra will make it clear that Bhasa has taken from the Mahabharata nothing more than the mere names of his characters. The entire plot is from his own imagination. With the broad story of the great epic (and particularly the *Gograhana* and Abhimanyu's marriage) for his background, he has freely constructed the plot in his own way. According to the Mahabharata there is no sacrifice performed by Duryodhana immediately befote starting for the cattle-raid ; Abhimanyu goes neither to witness any sacrifice of Duryodhana, nor to the *Gograhana* to fight on behalf of the Kauravas against his own father ; Uttara, of course, goes with Brihannala to the battlefield leading the defence on the northern side, but Virata too takes the leading part with Bhima and others

from a different direction ; and it is only 3 or 4 days after the *Gograhana* that the Pandavas throw off their disguise. But the Pancha-ratra opens with a sacrifice of Duryodhana, the conclusion of which prepares the way for the cattle-raid. Abhimanyu goes to witness the sacrifice as the representative of Krishna, takes part in the Gograhana, and fights on behalf of Duryodhana against his own father. Only Uttara and Brihannala go to the defence at the fight while Virata is absorbed in the celebration of his own birthday. He gets all news of the fight, to the palace where he remains with Yudhisthira and takes no part whatsoever in the fight. Finally Abhimanyu is captured by Bhima and brought to the palace. These changes though original, are not so astounding as the last but not the least, namely, Duryodhana's giving away half his kingdom to the Pandavas, which Bhasa has boldly introduced into the play. Duryodhana requests Drona to name the dakshina he would like to receive from him at the end of the sacrifice and Drona asks for the grant of half his kingdom to the Pandavas as the fee. Sakuni lays down a condition that the propensity of Pandavas must be brought within five days, for the payment of the fee mentioned. The drift of the development of the story leads in due order to the Gograhana, the fight between Abhimanyu and Brihannala, the capture of Abhimanyu by Bhima, Uttara's revealing the identity between Arjuna and Brihannala, the Pandavas' casting off their disguise, Virata's offering his daughter's hand in marriage to Arjuna, Arjuna's accepting it for his son Abhimanyu and Uttara's going to the Kaurava assembly with the tidings of the marriage. Thus the Pandavas are discovered in less than five days and hence Duryodhana has to fulfil his promise. Bhasa makes Duryodhana give half the kingdom to

the Pandavas 'in complete disregard of even the broad and cardinal facts of the Mahabharata, nay, even against what he himself has depicted in his other Mahabharata Plays'. The change is no doubt revolutionary but the readers will not mind it, as it is introduced in an ingenius manner to produce a pleasing effect.

Thus, Bhasa has invented much in the construction of the plot. All the same, it must be noticed that his indebtedness to the Great Epic is in no way small ; for, we find plenty of the fine expressions, ideas, descriptions and even the ungrammatical and archaic words of Vyasa occurring throughout the play.

3. The Title.

A remarkable feature of the plays of Bhasa is that all of them are ingeniously titled. Every one of the titles indicates either the most striking feature or the most impressive scene of the particular play. Thus if the 'Pratijna' is after the peculiar 'vow' taken more than once by its hero Yaugandharayana, the 'Pratima' is after the most impressive 'Statue House' scene of that play. The title 'Pancharatra' is of the same type. The readers will unhesitatingly admit that it is a very appropriate title for the play, as its plot develops round the ingenious invention of the *five days'* condition, which is the most striking feature of the play. Moreover stress is laid on the very word 'Pancha-ratra' by repeating it as many as six times in the play.

4. General Remarks.

Time Analysis :—Pancharatra is a play in three Acts. The duration of time occupied by the story cannot, at any rate, exceed five days in view of the *five days'* condition on

which it develops. The first act of the play begins on the last day of the sacrifice performed by Duryodhana and concludes with the expedition for the Gograhana, on the same day. The second and third acts occupy one day only; for, if the second act describes the Gograhana, the fight between the Kauravas and the warriors of Virata and its conclusion on the same day bringing victory to Varata,—the third act is devoted only to portray the situation in the camp of the Kaurava after their defeat. The interval of three days between the incidents described in the first act on one hand and in the last two acts on the other, must naturally be assumed to have been spent for the journey of the Kauravas from Hastinapura to Matsyapura to accomplish the Gograhana.

Type of drama—As already observed in a different section, the plays of Bhasa belong to a period earlier than even Bharata. Hence it is no good examining the type to which any of his plays belongs according to later standards. A critical examination of the play Pancharatra will reveal that it does not satisfy all the requirements of any known type of drama. Drs. Ganapati Sastri and Keith regard it a *Samavakara*. They are aware that the play falls short of at least two of the requirements of a Samavakara as the story does not concern gods and demons, and is devoid of *Sringara*. Prof. Mankad is inclined to call it a *Vyayoga*, but the play has three acts and difficult verses as against a single act and simple verses, the primary characteristic of any Vyayoga. At any rate, it cannot be denied that the play answers the requirements of a Samavakara more than those of any other type. It is only a Samavakara that has the privilege of accommodating as many as twelve heroes and curiously enough, our play has a list of twelve

characters in the benedictory verse, and offers much difficulty in determining its hero.

A Manly Play.—The play has no real female characters. Brihannala is only Arjuna in that guise. Not a single female appears on the Stage, the Gopadarikas (cowherd-lasses) in the interlude of Act II excepted. In fact these girls add to the number of the group on the Stage. Plays which have no female character are very rare. Vishakhadatta's Mudra-Rakshasa may be mentioned as one of this type, but even there the wife of चन्दनदास is introduced although her part is a very brief one. In the case of our play, however, even the usual portress is substituted by the Bhata.

The predominant sentiment of the play is *Vira* in its different aspects. If it is dharmavira in Duryodhana and *dayavira* in Drona, it is Yuddhavira in all other characters. Even the *hasva* and *Vatsala* in the middle of the second act has only the *Vira* for its background. There is not a single occasion in the whole play, for the main sentiment to dilate. This is probably due to the complete absence of the female characters from the stage.

There are also two other plays of Bhasa viz. Dutavakya and Karna Bhara—both are one-act plays, which contain no female characters and have the predominant sentiment of *Vira*.

5. The Characters.

Duryodhana—Duryodhana is introduced as a very generous donor even at the very commencement of the play. He performs a grand sacrifice the splendour and magnanimity of which are praised by one and all. At the end of the sacrifice, he himself observes that, as a result of it, the

elders were fully satisfied, his virtue was established and infamy had gone for ever. He feels that the environment round him has become heavenly and remarks that it is wrong to say that heaven is invisible and to be gained only by the dead. The successful completion of the sacrifice fills him with gratitude for Drona—his teacher both in *dharma* and *dhanus*—and prompts him to request the teacher to mention the fee he would best like to receive from him. The hesitation of the teacher to mention anythiug sets him to think and realise that it must be due to a feeling in him that he (Duryodhana) may not keep his word after all. So he requests him to forget his former duplicities and assures him that in future he will prove quite truthful to his words. He goes also to the extent of pouring water into the hands of the teacher to prove his sincerity, in the presence of all those persons assembled there. This makes Drona trust his words and so he says to him—'My son, share your inheritance with the homeless Pandavas; this shall be my fee.' It is probable that Duryodhana would carry out his promise immediately, but Sakuni, who is against giving anything to the Pandavas, interferes. Now, Duryodhana is overpowered by him and is anxious at least to keep to the letter of his promise though not to the spirit of it. To this effect he petitions to Sakuni in these appealing words "तदिदमपनयो वा वञ्चना वा यथा वा भवतु नृप ! जलं तत्र सत्यमिच्छामि कर्तुम् ।" This makes Sakuni conceive of an evasive condition, namely that the Pandavas are to be produced in five nights if Duryodhana should grant them their share of kingdom, and he announces it. Duryodhana does not take any objection to this. He behaves as if he were only a tool in the hands of Sakuni. Bhishma points out that Dharma cannot admit any fraud and advises Duryodhana to fulfil

his promise sooner or later. To this again, Duryodhana says—'That is exactly my decision'. His regard for elders is no doubt great, but only he has no mind or courage to severe himself from the influence of Sakuni in whom he has reposed all his confidence. Karna too enjoys his trust to an equal extent, but he is too good to misuse it in any way, like Sakuni.

By himself, Duryodhana is a man of generous impulses. He says that the children are not to be blamed though there be dissentions in the family and regards Abhimanyu as *his* son first and then alone of the Pandavas. His recognition of the importance of truth is admirable. 'Even in respect of solicited gifts' he exclaims 'if truth stands firm, then only all men stand' and he duly makes away the gift of half the kingdom to the Pandavas, as solicited by his teacher.

Drona—Although a brahmin by birth, Drona is one of the greatest warriors. Duryodhana regards him as his teacher in both *dharma* and *dhanus*. Even Bhishma acknowledges Drona's greatness when he says to him—'Weapon forms our profession, while it is a hobby to you; you are a teacher and we are your humble pupils.' In fact Drona is often termed as the teacher of all the Kshatriyas.

Drona cares little for temporal fortunes; but his greatest ambition seems to have been to bring about amity between the Kauravas and the Pandavas. Hence it is that he actually begs of Duryodhana to grant half the kingdom to the Pandavas as a fee to *him*. When according to the story he finds his ambition realised, his satisfaction is so great that he exclaims '[illegible]'. He is high-minded and cannot tolerate low intrigue and mean

behaviour. That is why he falls out with Sakuni and when asked by Bhishma not to quarrel, he says—'No cringing please. I prefer quarrel'.

There are a few weaknesses in Drona. He cannot control his feelings. He is all rage when he hears that his favourite pupil's son has been taken a prisoner and speaks more like a Kshatriya than a Brahmin. Even while accepting the five-days' condition, he shows his anxiety too much and Bhishma fears that Duryodhana might grow suspicious. Drona lacks in tact and is not far-sighted. As observed rightly by Bhishma, he is just a straight forward brahmin and no more.

Bhishma—Bhishma is regarded a *Pitamaha* by both the Kauravas and the Pandavas. He is full of sympathy for the Pandavas as they are unjustly tyranised by Duryodhana and hates Sakuni for his intrigues and wickedness. He even advises Duryodhana not to trust Sakuni who is only an enemy in the guise of a friend. He has high regard for Drona as he is a brahmin by birth despite the fact that his profession is that of a warrior. He is always calm and cool. He is tactful and far-sighted. When Drona picks up a quarrel with Sakuni, Bhishma's advice to him that conciliation is the only remedy for the ill-behaved is both sound and timely. The news relating to the murder of the Kichakas by bare arms is quite enough for him to guess it to be the deed of only Bhima and immediately he foresees the possibility of satisfying the five days' condition. Even the suggestion for the cattle-raid comes only from his fertile brains under such a clever guise that neither Duryodhana nor the intriguing Sakuni is able to catch any scent of Bhishma's inner motive.

Bhishma shows a keen sense of humour, though it is only once during the play, when he hands over Arjuna's arrow to Sakuni who all the while has disputed the part of the Pandavas in the fight, and asks him to read out the name on it, on the pretext that his eyes are dim due to oldage.

Karna—In Pancharatra, Karna's part is too brief to get an alround picture of his. But even the little he speaks and does go a good way to make him a real *danavira*. His motto that 'a king should leave only his bow as patrimony to his son, and give away everything else to Brahmins' is ideal of a heroic donor. His proud profession that a warrior's wealth depends on his bow and the ever memorable observation that great heroes like Ikshvaku live to eternity through their sacrifices although their human bodies have perished, are quite characteristic of him.

He is noble-minded. He never becomes a party to the evil plans of Sakuni in whom his friend Duryodhana reposes much trust. But as a true friend he is always on the side of Duryodhana. Once Duryodhana consults him as regards the desirability of granting half the kingdom to the Pandavas and this is Karna's simple reply—'I do not come in the way of your showing a good brotherly feeling towards them. Hence you decide about the desirability or otherwise yourself. But in times of war, I shall always be with you.'

He has a high sense of duty. He is the first to appreciate Duryodhana's exclamation that Abhimanyu is *his* son first and then only of the Pandavas, and characterises it as 'most gracious and appropriate'. All the same, the mere sentiment is not enough to Karna. He feels that all of them

had fallen short of their duty in as much as none saved Abhimanyu from being taken prisoner. 'For shame" he proclaims "we must keep aside the bow and put on bark", and thus gives vent to his inner feelings.

Sakuni—He is an adept at cheating and intrigue. He insults great men in a mean fashion. In intelligence, he equals any of the Kaurava heroes. He is fully aware of Yudhisthira's greatness and says to Duryodhana that if he be the ruler, even barren earth is bound to grow corn But he is a man to grieve at the prosperity of others and more so in the case of the Pandavas. That is why he tries to wrestle Duryodhana out of his promise to Drona. His hatred for the Pandavas has become proverbial. Even when an arrow bearing the name of Arjuna is produced as an evidence of his taking part in the fights, Sakuni contends that there may be any warrior of that name in an army. Such quibbling is his inborn nature.

Sakuni wields a lot of influence on Duryodhana, being his maternal uncle. He is disliked by almost all the great heroes on Duryodhana's side for his base and quarrelsome nature. But strangely enough, the nobleminded Duryodhana reposes in him so much confidence that he never does any thing without taking his counsel. Bhishma rightly characterises him as an enemy (of Duryodhana) in the guise of a friend.

Yudisthira—He is represented as a noble-minded and righteous person. In spite of the harm done to him by the Kauravas, he once exclaims 'If the Kauravas have done wrong, I feel that I have done so myself.' Sakuni himself says to Duryodhana that if Yudhisthira be king even salty soil will grow corn. Virata observes that he is not Yudhisthira to put up patiently with harm done to him. Drona

points out to Duryodhana that it was Yudhishthira that kept Bhima in check at the time of the outrage on Draupadi, from pulling down a pillar of the hall and smashing Sakuni.

Even under the disguise of Bhagavan he maintains a dignity about him. Bhima may forget that he is under disguise, but Yudhisthira never does. On the other hand he never gives any room for suspicion even. When Virata orders royal honours for the captive Abhimanyu, he points out to him that such a step would create a wrong impression that he was afraid of the captive's relations, and behaves as if he is not at all concerned with Abhimanyu.

His sympathy for the feelings of his brothers is great. He is fully aware that Arjuna cannot give vent to his fondness for Abhimanyu in his presence and hence recommends his going out to usher Abhimanyu into the presence of Virata. He shows also his sense of humour by participating in the scene where Abhimanyu is tackled tauntingly by Virata and Arjuna.

Bhima—He is the *madhyama* Pandava of whom Abhimanyu is very proud, being his nephew. He is endowed with such physical strength as to enable him to kill all the hundred Kichakas with his bare arms. His swiftness in running is testified by Drona as remarkable on the basis of his running after an arrow he had shot and catching it even before it could reach its mark. He removes Abhimanyu bodily from the chariot in the midst of his heroic acts. His statement that the bow is used only by the weak is just characteristic of him. That his arms were more than weapons to him even in a battlefield is acknowledged by the Kauravas also.

Bhima's obedience to his elder brother Yudhisthira is exemplary. The outrage on Draupadi provokes him and he

surveys a pillar of the court-hall to pull it out and throw it on Sakuni, the root cause of all that; but suppresses all that anger at a mere gesture from Yudhisthira. His hatred for the Kauravas is so much that he confesses to Arjuna how he was unable to allow Abhimanyu to fight from their side. His keen sense of humour associates him with Arjuna in teasing Abhimanyu who does not recognise them. His admission that one of the aims of his bringing away Abhimanyu was to provide some delight to Draupadi who was engrossed in grief, is suggestive of hls sympathy and love for her.

Arjuna—He is represented as a mighty warrior solely responsible for the victory of Uttara in the raid of the Kauravas. Even Sakuni exclaims "कः पार्थात् बलवत्तरः ?"while dissuading Duryodhana from granting any part of his realm to the Pandavas. Abhimanyu is struck with wonder at the heroism of Brihannala, i.e., Arjuna in disguise and says that he looks like Siva in Uma's form. Arjuna has the good luck of directly witnessing the heroic valour of his son and when he becomes a captive, proudly enjoys after taunting him, every one of his ready retorts.

He has much respect for his brother Yudhisthira. He never forgets that he is under disguise and cleverly corrects Bhima when he calls him by his real name. He is very fond of his son. His fatherly affection for Abhimanyu shows itself out when he meets him after a long separation and embraces him warmly.

When Virata feels inwardly troubled at the freedom Arjuna had as Brihannala in his harem and offers him the hand of his daughter in marriage, Arjuna realises at once that Virata is testing his conduct thus. Yudhisthira too thinks in the same way as Arjuna. But the ready answer of Arjuna

that all the ladies of Virata's harem are to him respectable like mothers and hence that he will accept the princess as a bride for his son Abhimanyu wins the appreciation of both Yudhisthira and Virata and speaks very highly of his upright character.

Abhimanyu—He is a brave warrior-prince of undaunted courage. Being very young and inexperienced in the policies to be adopted in battles, he fights recklessly in the cattle-raid and earns to his credit the honour of being the greatest fighter of the day. Arjuna himself says that he too would have been hit by Abhimanyu, had he not turned away his chariot in time.

He is very proud of his family. He feels that his status as a prince is very high and hence gets upset when he is addressed by his mere name. He detests the idea of being set free by Virata out of mercy and wishes that he is fettered and kept in custody as a prisoner until his uncle Bhima rescues him in the same manner as he was captured, with bare arms.

Like all Kshatriyas of the day, he has much respect for Brahmins as evidenced by his regard for Bhagavan. He feels that being Arjuna's son, it is below his dignity to strike at a person who is unarmed. When Bribannala taunts him by asking how the son of Arjuna and nephew of Krishna could be worsted in battle thus, his reply is quite characteristic of him. He says—'To sing one's own praise is not proper. All the same, go and examine the arrows on the slain ; there won't be any name other than mine.'

Virata—Virata is a delightful king. He takes much interest in celebrating his own birthday. Plenty of cows and kine are given away as gifts on the occasion. His respect for Brahmins is very great. He admires Bhagavan just because he is an upright Brahmin. His friendship for the

Pandavas is recognised even by Duryodhana. Virata himself makes an open declaration of it to Yudhisthira in disguise. He is very fond of his son. He shows much concern when told that Uttara has gone to fight. But later, on hearing that Bhishma and Drona retreated, he feels, like any proud father that it must be due to the heroism of his own son.

Being an ordinary shepherd-king, Virata is fully aware of his limitations. The news of the cattle-raid fills him with shame for being a king and still allowing his cattle to be taken away. When addressed as 'great king' he says impatiently—'Drop that title. My kingship has been squashed.'

The treatment he gives to Abhimanyu, a war-prisoner, is exemplary, although it is motivated in a way. He has a high regard for Yudhisthira's patience and nobility. He feels that his house has been highly honoured by the residence of the Pandavas.

Uttara—Uttara of our play is not the timid prince of the Epic, although he is not in any way a great hero. During the fight he discovers that his charioteer Brihannala is none other than the great Arjuna. He is quite aware that he would have lost the battle of the day but for Arjuna's heroism. He nobly admits that the praise showered on him for winning the battle is undeserved of him. He is seen to be observing in all earnestness the military descipline of recording the names of heroes who exhibited remarkable valour during the fight. It is really good on his part to make an open declaration, in Virata's assembly, of the fact that Arjuna deserves the maximum honour for the heroism shown on that day.

Uttara appears again at the end as a proud messenger of Yudhisthira going to the assembly of the Kauravas to announce the marriage of his sister with Abhimanyu.

पात्राणि—DRAMATIS PERSONÆ

दुर्योधनः—King of the Kuru country.

भीष्मः—The grand-sire of both the Kauravas and the Pandavas.

द्रोणः—The teacher in Archery.

कर्णः—King of the Angas and friend of Duryodhana.

शकुनिः—Maternal uncle of Duryodhana and the Gandhara prince.

वृद्धगोपालकः—An elderly cowherd,

गोमित्रकः—A cowherd.

राजा—Virata, king of the Matsyadesa.

भगवान् (युधिष्ठिरः)—Pandu's eldest son in disguise.

भीमसेनः (विराटस्य सूदः)—Yudhisthira's younger brother.

बृहन्नला (अर्जुनः)—Yudhisthira's younger brother in disguise.

अभिमन्युः—Arjuna's son.

उत्तरः—Virata's son.

सूतौ—One Charioteer of Virata and another of Abhimanyu.

कञ्चुकीयः—Chamberlain of Virata.

भटौ—One servant of Duryodhana and another of Virata.

सहदेव-भीष्मकप्रभृत्यात्मकं राजमण्डलम्—A group of princes.

सूत्रधारः—The Stage Manager.

गोपदारका दारिकाश्च—Cowherd lads and lasses.

॥ श्रीः ॥

पंचरात्रम् ।

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—

द्रोणः पृथिव्यर्जुनभीमदूतो[1]
यः कर्णधारः शकुनीश्वरस्य । 4
दुर्योधनो भीष्मयुधिष्ठिरः[2] स
पायाद् विराडुत्तरगोऽभिमन्युः ॥ १ ॥

(परिक्रम्य) एवमार्यमिश्रान् विज्ञापयामि । अये किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग ! पश्यामि । 8

(नेपथ्ये)

अहो कुरुराजस्य यज्ञसमृद्धिः !

सूत्रधारः—भवतु विज्ञातम् ।

सर्वैरन्तःपुरैः सार्धं प्रीत्या प्राप्तेषु राजसु । 12
यज्ञो दुर्योधनस्यैष कुरुराजस्य वर्तते ॥ २ ॥

(निष्क्रान्तः)

स्थापना

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१. भीष्मदूतो

२. भीमयुधिष्ठिरः

(ततः प्रविशन्ति ब्राह्मणास्त्रयः)

सर्वे—अहो ! कुरुराजस्य यज्ञसमृद्धिः !

प्रथमः—इह हि,

4 द्विजोच्छिष्टैरन्नैः प्रकुसुमितकाशा इव दिशो
हविर्धूमैः सर्वे हृतकुसुमगन्धास्तरुगणाः ।
मृगैस्तुल्या व्याघ्रा वधनिभृतसिंहाश्च गिरयो
नृपे दीक्षां प्राप्ते जगदपि समं दीक्षितमिव ॥३॥

8 **द्वितीयः**—सम्यग् भवानाह ।

तृप्तोऽग्निर्हविषामरोत्तमसुखं तृप्ता द्विजेन्द्रा धनै-
स्तृप्ताः पक्षिगणाश्च गोगणयुतास्ते ते नगाः सर्वशः ।
हृष्टं सम्प्रति सर्वतो जगदिदं गजन्नृपे सद्गुणै-
12 रेवं लोकमुदारुरोह सकलं देवालयं तद्गुणैः ॥४॥

तृतीयः—इमेऽत्रभवन्तो द्विजातयः;

राज्ञां वेष्टनपट्टघृष्टचरणाः श्लाघ्यप्रभूतश्रवा
वार्धक्येऽप्यभिवर्धमाननियमाः स्वाध्यायशूरैर्मुखैः ।
16 विप्रा यान्ति वयःप्रकर्षशिथिला यष्टित्रिपादक्रमाः
शिष्यस्कन्धनिवेशिताश्रितकरा जीर्णा गजेन्द्रा इव॥५॥

सर्वे—भो भो माणवकाः ! भो भो माणवकाः ! अनवसितेऽव-
भृथस्नाने न खलु तावदग्निरुत्स्रष्टव्यो भवद्भिः ।

20 **प्रथमः**—हा धिग् ! दर्शितमेव तावद् बटुचापलम् ।

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३. हृष्ट U.

ऍषां दीप्तैकयूपा कनकमयभुजेवाभाति वसुधा
चैत्याग्निर्लौकिकाग्निं द्विज इव वृषलं पार्श्वे न सहते ।
नात्यर्थं प्लुष्टपृष्ठा हरितकुशतया वेदी परिवृता
प्राग्वंशं चैष धूमो गज इव नलिनीं फुल्लां प्रविशति॥६॥ 4

द्वितीयः—एवमेतद् ।
अग्निरग्निभयादेष भीतैर्निर्वास्यते द्विजैः ।
कुले व्युत्क्रान्तचारित्रे ज्ञातिर्ज्ञातिभयादिव ॥ ७ ॥

तृतीयः—ईदमपरं पश्येतां भवन्तौ ; 8
शकटी च घृतापूर्णा सिच्यमानापि वारिणा ।
नारीवोपरतापत्या बालस्नेहेन दह्यते ॥ ८ ॥

प्रथमः—सम्यग् भवानाह ।
एतां चक्रधरस्य धर्मशकटीं दग्धुं समभ्युद्यतो 12
दर्भे शुष्यति नीलशाद्वलतया वह्निः शनैर्वामनः ।
वातेनाकुलितः शिखापरिगतश्चक्रं क्रमेणागतो
नेमीमण्डलमण्डलीकृतवपुः स्वर्यायते पावकः ॥९॥

द्वितीयः—ईदमपरं पश्य । 16
वल्मीकमूलाद् दहनेन भीता-
स्तत्कोटरैः पञ्च समं भुजङ्गाः ।
समं विपन्नस्य नरस्य देहाद्-
विनिःसृताः पञ्च यथेन्द्रियाणि ॥ १० ॥ 20

४. एषा भो दीप्तयूपा G. ५. This line is not found in P., D., U. & A. ६. इदमपरं पश्येतां भवन्तौ G.

तृतीयः—इदमपरं पश्येतां भवन्तौ ।

दह्यमानस्य वृक्षस्य सानिलेन मखाग्निना ।
कोटरान्तरदेहस्थाः खगाः प्राणा इवोद्गताः ॥११॥

4 प्रथमः—एवमेतत् ।

शुष्केणैकेन वृक्षेण वनं पुष्पितपादपम् ।
कुलं चारित्रहीनेन पुरुषेणेव दह्यते ॥ १२ ॥

द्वितीयः[७]—

8 एते वातोद्धता वंशा दह्यमाना मखाग्निना ।
भाग्यानीव मनुष्याणामुन्नमन्ति नमन्ति च ॥१३॥

तृतीयः—सम्यग् भवानाह ।

लतया सक्तया स्कन्धे शुष्कया वेष्टितस्तरुः ।
12 निविष्टो दुष्कुले साधुः स्त्रीदोषेणेव दह्यते ॥१४॥

प्रथमः—इदमपरं पश्येतां भवन्तौ—

वनं सवृक्षक्षुपगुल्ममेतत् प्रकाममाहारमिवोपभुज्य ।
कृशानुसारेण हुताशनोऽसौ नदीमुपस्प्रष्टुमिवावतीर्णः ॥१५॥

16 द्वितीयः—एष एषः

गतो वृक्षाद् वृक्षं विततकुशचीरेण दहनः
कदल्या विप्लुष्टं पतति परिणामादिव फलम् ।
असौ चाग्रे तालो मधुपटलचक्रेण महता
20 चिरं मूले दग्धः परशुरिव रुद्रस्य पतति ॥ १६ ॥

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७. *ll* 7–13 not found in P., D. & A.

तृतीयः—हन्त सत्पुरुषरोष इव प्रशान्तो भगवान् हुताशनः ।

एतदग्नेर्बलं नष्टमिन्धनानां परिक्षयात् ।
दानशक्तिरिवार्यस्य विभवानां परिक्षयात् ॥ १७ ॥

प्रथमः— 4

स्रुग्भाण्डमरणीं दर्भानुपभुङ्क्ते हुताशनः ।
व्यसनित्वान्नरः क्षीणः परिच्छदमिवात्मनः ॥१८॥

द्वितीयः—

अवनतविटपो नदीपलाशः पवनवशाच्चलितैकपर्णहस्तः । 8
दवदहनविपन्नजीवितानामुदकमिवैष करोति पादपानाम्॥१९॥

तृतीयः—तदागम्यताम् । वयमपि तावदुपस्पृशामः ।

उभौ—बाढम् । (सर्वे उपस्पृश्य)

प्रथमः—अये अयमत्रभवतां कुरुराजो दुर्योधनो भीष्मद्रोणपुरःसरः 12
सर्वराजमण्डलेनानुगम्यमान इत एवाभिवर्तते । इमे हि,

यज्ञेन भोजय महीं जय विक्रमेण
रोषं परित्यज भव स्वजने दयावान्
इत्येवमागतकथामधुरं ब्रुवन्तः 16
कुर्वन्ति पाण्डवपरिग्रहमेव पौराः ॥ २० ॥

तदागम्यताम् । वयमपि तावत् कुरुराजं सम्भावयामः ।

उभौ—बाढम् ।

सर्वे—जयतु, भवान् जयतु । (निष्क्रान्ताः सर्वे) 20

विष्कम्भकः ।

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८. अत्रभवान् Gn. ९. कथा (म) मधुरां Gn. १०. समाजयिष्यामः Gn.

(ततः प्रविशतो भीष्मद्रोणौ)

द्रोणः—धर्ममालम्बमानेन दुर्योधनेनाहमेवानुगृहीतो नाम । कुतः,

अतीत्य बन्धूनवलङ्घ्य मित्रा-
4 ण्याचार्यमागच्छति शिष्यदोषः ।
बालं ह्यपत्यं गुरवे प्रदातु-
नैवापराधोऽस्ति पितुर्न मातुः ॥ २१ ॥

भीष्मः—एष दुर्योधनः

8 अवाप्य रूप्यग्रहणात् समुच्छ्रयं
रणाप्रियत्वादयशो निरीतवान् ।
निषेव्य धर्मं सुकृतस्य भाजनं
स एव रूपेण चिरस्य शोभते ॥ २२ ॥

12 (ततः प्रविशति दुर्योधनः कर्णः शकुनिश्च)

दुर्योधनः—

कृतश्रद्धो ह्यात्मा वहति परितोषं गुरुजनो
जगद् विश्वस्तं मे निवसति गुणो नष्टमयशः ।
16 मृतैः प्राप्यः स्वर्गो यदिह कथयत्येतदनृतं
परोक्षो न स्वर्गो बहुगुणमिहैवैष फलति ॥२३॥

कर्णः—गान्धारीमातः ! न्यायेनागतमर्थमतिसृजता न्याय्यमेव भवता कृतम् । कुतः

20 बाणाधीना क्षत्रियाणां समृद्धिः
पुत्रापेक्षी वञ्च्यते सन्निधाता ।

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११. यदि कथय भात्येतदनृतम् Pn.; यदिह कथयन्त्येतदनृतं L.

विप्रोत्सङ्गे वित्तमावर्ज्य सर्वं
राज्ञा देयं चापमात्रं सुतेभ्यः ॥ २४ ॥

शकुनिः—सम्यगाह गङ्गोदकस्पर्शनाद् धौतकल्मषाङ्गोऽङ्गराजः ।

कर्णः— 4

इक्ष्वाकुशर्यातिययातिराम-
मान्धातृनाभागनृगाम्बरीषाः ।
एते सकोशाः पुरुषाः[12] सराष्ट्रा
नष्टाः शरीरैः क्रतुभिर्धरन्ते ॥ २५ ॥ 8

सर्वे—गान्धारीमातः ! यज्ञसमाप्त्या दिष्ट्या भवान् वर्धते ।

दुर्योधनः—अनुगृहीतोऽस्मि । भो आचार्य ! अभिवादये ।

द्रोणः—एह्येहि पुत्र ! अयं क्रमः ।

दुर्योधनः—अथ कः क्रमः ? 12

द्रोणः—किं न पश्यति भवान् ?

दैवतं मानुषीभूतमेष तावन्नमस्यताम् ।
अन्यायाचरणं[13] मन्ये भीष्ममुत्क्रम्य वन्दितुम् ॥२६॥

भीष्मः—मा मा भवानेवम् । बहुभिः कारणैरपकृष्टोऽहं भवतः। कुतः 16

अहं हि मात्रा जनितो भवान् स्वयं
ममायुधं वृत्तिरपह्नवस्तव ।
द्विजो भवान् क्षत्रियवंशजा वयं
गुरुर्भवान् शिष्यमहत्तरा वयं ॥ २७ ॥ 20

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१२. सपुराः Gn. १३. अहं नाचरणं G. U.

द्रोणः—नोत्सहन्ते महात्मानो ह्यात्मानमपस्तोतुम् । एहि पुत्र ! अभिवादयस्व माम् ।

दुर्योधनः—आचार्य ! अभिवादये ।

4 **द्रोणः**—एह्येहि पुत्र ! एवमेवावभृथस्नानेषु खेदमवाप्नुहि ।

दुर्योधनः—अनुगृहीतोऽस्मि । पितामह ! अभिवादये ।

भीष्मः—एह्येहि पौत्र ! एवमेव ते बुद्धिप्रशमनं भवतु ।

दुर्योधनः—अनुगृहीतोऽस्मि । मातुल ! अभिवादये ।

8 **शकुनिः**—वत्स !

एवमेव क्रतून् सर्वान् समानीयाप्तदक्षिणान् ।
राजसूये नृपान् जित्वा जरासन्ध इवानय ॥२८॥

द्रोणः—अहो ! आशीर्वचनेऽपि शकुनिरुद्योगं जनयति । अहो !
12 प्रियविरोधः खल्वयं क्षत्रियकुमारः ।

दुर्योधनः—वयस्य ! कर्ण ! गुरुजनप्रणामावसाने प्राप्तक्रममुपभुज्यतां वयस्यविस्रम्भः ।

कर्णः—गान्धारीमातः !

16 **क्रतुव्रतैस्ते तनु गात्रमेतत्**
सोढुं बलं शक्ष्यसि पीडयानि ।
[१४]अतस्त्वनामन्त्र्य न धर्षयामि
राजर्षिधीराद् वचनाद् भयं मे ॥२९॥

20 **दुर्योधनः**—एवमेव ते बुद्धिरस्तु ।

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१४. अन्त: G., P., U., A. & D.

द्रोणः—पुत्र ! दुर्योधन ! एष महेन्द्रप्रियसखो भीष्मको नाम भवन्तं सभाजयति ।

दुर्योधनः—स्वागतमार्याय । अभिवादये ।

भीष्मः—पौत्र ! दुर्योधन ! एष दक्षिणापथपरिघभूतो भूरिश्रवा 4
नाम भवन्तं [१५]सभाजयति ।

दुर्योधनः—स्वागतमार्याय ।

द्रोणः—पुत्र ! दुर्योधन ! भवतो यज्ञं सभाजयता वासुभद्रेण प्रेषितोऽभिमन्युर्भवन्तं सभाजयति । 8

[१६]**दुर्योधनः**—एह्येहि, वत्स ।

शकुनिः—वत्स ! दुर्योधन ! एष जरासन्धपुत्रः सहदेवो भवन्तमभिवादयति ।

दुर्योधनः—एह्येहि वत्स ! पितृसदृशपराक्रमो भव । 12

सर्वे—एतत् सर्वराजमण्डलं भवन्तं सभाजयति ।

दुर्योधनः—अनुगृहीतोऽस्मि । भोः ! किन्नु खलु समागते सर्वराजमण्डले विराटो नागच्छति !

शकुनिः—प्रेषितोऽस्य मया दूतः । शङ्के पथि वर्तत इति । 16

दुर्योधनः-भो आचार्य ! धर्मे धनुषि चाचार्य ! प्रतिगृह्यतां दक्षिणा।

द्रोणः—दक्षिणेति ? भवतु भवतु । [१७]व्यपश्रयिष्ये तावद् भवन्तम् ।

दुर्योधनः—कथमाचार्योऽपि व्यपश्रयिष्यते ?

भीष्मः—भोः ! किन्नु खलु प्रयोजनं, यदा— 20

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१५. सभाजयिष्यति G., U., D., P. & A. १६. L. & Gn.; this line is not noticed by other editors. १७. व्यपश्रमि (मयि ?) ष्ये Gn.

पीतः सोमो बाल्यदत्तो नियोगा-
च्छत्रच्छाया सेव्यते ख्यातिरस्ति ।
किं तद् द्रव्यं किं फलं को विशेषः ।
4 क्षत्राचार्यो यत्र विप्रो दरिद्रः ॥ ३० ॥

दुर्योधनः—आज्ञापयतु भवान् किमिच्छति ? किमनुतिष्ठामि ?

द्रोणः—पुत्र, दुर्योधन ! कथयामि ।

दुर्योधनः—किमिदानीं भवता विचार्यते ?

8 प्राणाधिकोऽसि भवता च कृतोपदेशः
शूरेषु यामि गणनां कृतसाहसोऽसि ।
स्वच्छन्दतो वद किमिच्छसि किं ददानि
हस्ते स्थिता मम गदा भवतश्च सर्वम् ॥ ३१ ॥

12 **द्रोणः**—पुत्र ! ब्रवीमि खलु तावत् । बाष्पवेगस्तु मां बाधते ।

सर्वे—कथमाचार्योऽपि बाष्पमुत्सृजति !

भीष्मः—पौत्र दुर्योधन ! अफलस्ते परिश्रमः !

दुर्योधनः—कोऽत्र ?

16 (प्रविश्य) **भटः**—जयतु महाराजः !

दुर्योधनः—आपस्तावत् ।

भटः—यदाज्ञापयति महाराजः । (निष्क्रम्य प्रविश्य) जयतु महाराजः ! इमा आपः ।

20 **दुर्योधनः**—आनय । (कलशं गृहीत्वा) भो आचार्य ! अश्रुपातोच्छिष्टस्य मुखस्य क्रियतां शौचम् ।

द्रोणः—भवतु भवतु । मम कार्यक्रियैव मुखोदकमस्तु ।

दुर्योधनः—हा धिक् !

यदि विमृशसि पूर्वजिह्मतां मे
यदि च समर्थयसे न दास्यतीति ।
शरशतकठिनं प्रयच्छ हस्तं 4
सलिलमिदं करणं प्रतिग्रहाणाम् ॥ ३२ ॥

द्रोणः—हन्त ! लब्धो मे हृदयविश्वासः । पुत्र ! श्रूयताम्–

येषां गतिः क्वापि निराश्रयाणां
संवत्सरैर्द्वादशभिर्न दृष्टा । 8
त्वं पाण्डवानां कुरु संविभाग-
मेषा[१८] च भिक्षा मम दक्षिणा च ॥ ३३ ॥

शकुनिः—(सोद्वेगम्) मा तावद् भोः !

उपन्यस्तस्य शिष्यस्य विश्वस्तस्य च गौरवे । 12
[१९]यदप्रस्तुतमुत्पाद्य युक्तेयं धर्मवञ्चना ॥ ३४ ॥

द्रोणः—कथं धर्मवञ्चनेति ? मा तावद् भोः ! गान्धारविषय[२०]विस्मित-शकुने ! त्वदनार्यभावात् सर्वलोकमनार्यमिति मन्यसे । हन्त भोः !

भ्रातॄणां पैतृकं राज्यं दीयतामिति वञ्चना । 16
किं [२१]वैरं याचितैर्दत्तं बलात्कारेण तैर्हृतम् ॥ ३५ ॥

सर्वे— कथं बलात्कारेण नाम !

भीष्मः—पौत्र, दुर्योधन ! अवभृथस्नानमात्रमेव खलु तावत् । [२२]मित्रमुखस्य शत्रोः शकुनेर्वचनं न श्रोतव्यम् । पश्य, पौत्र ! 20

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१८. हि L. Gn. Un. & Pn. १९. यज्ञप्रस्तुत॰ G. २०. गान्धार-विषयमात्रविस्मित॰ Gn. २१. पर D. Gn. २२. नखलु मित्रमुखस्य शत्रोः शकुनेर्वचनं श्रोतव्यम् । Gn.

यत् पाण्डवा द्रुपदराजसुतासहायाः
कान्ताररेणुपरुषाः पृथिवीं भ्रमन्ति ।
यत्[23] त्वं च तेषु विमुखस्त्वयि ते च वामा-
4 स्तत् सर्वमेत्र शकुनेः परुषावलेपः ॥ ३६ ॥

दुर्योधनः—पितामह[24], भवतु । एवं तावदाचार्य[25], पृच्छामि ।

द्रोणः—पुत्र ! कथय ।

दुर्योधनः—यत् पुरा ते सभामध्ये राज्ये माने च धर्षिताः ।
8 बलात्कारसमर्थैस्तैः किं रोषो धारितस्तदा ॥३७॥

द्रोणः-अत्रेदानीं धर्मच्छलेन वञ्चितो द्यूताश्रयवृत्तिर्युधिष्ठिरः प्रष्टव्यः
येन भीमः सभास्तम्भं तुलयन्नेव वारितः ।
यद्येकस्मिन् विमुक्तः स्यान्नासाग्च्छकुनिराक्षिपेत् ॥३८॥

12 **भीष्मः**—अन्यत् प्रस्तुतमन्यदापतितम् । भो आचार्य ! कार्यमत्र गुरुतरं, न कलहः ।

द्रोणः—मात्र कर्दथनं[26] कार्यम् । कलह एव भवतु ।

भीष्मः—प्रसीदत्वाचार्यः । पश्य, पौत्र !

16 ये दुर्बलाश्च कृपणाश्च निराश्रयाश्च
त्वत्तश्च शर्म मृगयन्ति न गर्वयन्ति ।
ज्येष्ठो भवान् प्रणयिनस्त्वयि ते कुटुम्बे
तान् धारयिष्यसि मृगैः सह वर्तयन्तु ॥३९॥

20 **शकुनिः**—वर्तयन्तु, वर्तयन्तु ।

कर्णः—भो आचार्य ! अलममर्षेण । दुर्योधनो हि नाम,

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२३. (त?य)त् G. २४. Not found in U. G. & D.
२५. आचार्य P.;Gn. २६. कर्दनं G.

हितमपि परुषार्थं रुष्यति श्राव्यमाणो
वरपुरुषविशेषं नेच्छाति स्तूयमानम् ।
गतमिदमवसानं रक्ष्यतां शिष्यकार्यं
गज इव बहुदोषो मार्दवेनैव वाह्यः ॥४०॥

द्रोणः—वत्स कर्ण ! तेजस्वि ब्राह्मण्यम् । काले सम्बोधितोऽसि । एषोऽहं भवच्छन्दमनुवर्ते । पुत्र, दुर्योधन ! अहं तव प्रभ[२७]वी ननु ?

भीष्मः—एष इदानीं मार्गेणारब्धः । सान्त्वं हि नाम दुर्विनीतानामौषधम् ।

दुर्योधनः—न ममैव, कुलस्यापि मे भवान् प्रभुः ।

द्रोणः—एतत् तवैव युक्तम् । तत् पुत्र !

त्वं वञ्च्यसे यदि मया न तवात्र दोष-
स्त्वां पीडयामि यदि वा[२८]स्तु तवैष लाभः ।
भेदाः परस्परगता हि महाकुलानां
धर्माधिकारवचनेषु शमीभवन्ति ॥४१॥

दुर्योधनः—तेन हि समर्थयितुमिच्छामि ।

द्रोणः—पुत्र ! केन समर्थयितुमिच्छसि ?

भीष्मेण कर्णेन कृपेण केन किं सिन्धुराजेन जयद्रथेन ।
किं द्रौणिनाहो विदुरेण सार्धं पित्रा स्वमात्रा वद पुत्र केन ॥४२॥

दुर्योधनः—नहि, नहि; मातुलेन ।

द्रोणः—[२९]शकुनिना ? ([३०]आत्मगतम्) हन्त, विपन्नं कार्यम् ।

दुर्योधनः—मातुल ! इतस्तावत् । वयस्य, कर्ण ! इतस्तावत् ।

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२७. प्रभवामि Gn. २८. वा स Gn. २९. किं शकुनिना ? G. ३०. L., only.

द्रोणः—(आत्मगतम्)[31] भवतु । एवं तावत् करिष्ये । (प्रकाशम्)[31] वत्स, गान्धारराज ! इतस्तावत् ।

शकुनिः—अयमस्मि ।

4 द्रोणः—वत्स !

क्रोधप्रायं वयो जीर्णं क्षन्तव्यं वटुचापलम् ।
अस्य रूक्षस्य वचसः परिष्वङ्गः शमीक्रिया ॥४३॥

भीष्मः—(आत्मगतम्)

8 एष शिष्यस्य वात्सल्याच्छकुनिं याचते गुरुः ।
एवं सान्त्वीकृतोऽप्येष[32] नैव मुञ्चति जिह्मताम् ॥४४॥

शकुनिः—(आत्मगतम्) अहो शठः खल्वाचार्यः स्वकार्यलोभान्मां सान्त्वयति । (सर्वे परिक्रम्योपविशन्ति)

12 दुर्योधनः—मातुल ! पाण्डवानां राज्यार्धं प्रति को निश्चयः ?

शकुनिः—न दातव्यमिति मे निश्चयः ।

दुर्योधनः—दातव्यमिति वक्तुमर्हति मातुलः ।

शकुनिः—यदि दातव्ये राज्ये किमस्माभिः सह मन्त्रयसे ? 16 ननु सर्वमेव प्रदीयताम् ।

दुर्योधनः—वयस्य अङ्गराज ! भवानिदानीं न किञ्चिदाह ।

कर्णः—इदानीं किमभिधास्यामि ?

रामेण भुक्तां परिपालितां च सुभ्रातृतां न प्रतिषेधयामि ।
20 क्षमाक्षमत्वे तु भवान् प्रमाणं संग्रामकालेषु वयं सहायाः॥४५॥

दुर्योधनः—मातुल ! बलवत्प्रत्यमित्रोऽनुपजीव्यश्च कश्चित् कुदेशश्चिन्त्यताम् । तत्र वसेयुः पाण्डवाः ।

३१. L. & G.; not in other editions. ३२. ह्येष L., Gn., D, & U.

शकुनिः—हन्त भोः !

शून्यमित्यभिधास्यामि कः पार्थाद् बलवत्तरः ।
ऊषरेष्वपि सस्यं स्याद् यत्र राजा युधिष्ठिरः ॥४६॥

दुर्योधनः—अथेदानीं, 4

गुरुकरतलमध्ये तोयमावर्जितं मे
श्रुतमिह कुलवृद्धैर्यत्[33] प्रमाणं पृथिव्याम् ।
तदिदमपनयो वा वञ्चना वा यथा वा
भवतु नृप ! जलं तत् सत्यमिच्छामि कर्तुम् ॥४७॥ 8

शकुनिः—अनृतवचनान्मोचयितव्यो भवान् ननु ?

दुर्योधनः—अथ किम् ।

शकुनिः–तेन हीतस्तावत् । (उपसृत्य) भो आचार्य ! इहात्रभवान् कुरुराजो भवन्तं विज्ञापयति । 12

द्रोणः—वत्स गान्धारराज ! अभिधीयताम् ।

शकुनिः—यदि पंचरात्रेण पाण्डवानां प्रवृत्तिरुपनेतव्या राज्यस्यार्धं प्रदास्यति किल । समानयतु भवानिदानीम् ।

द्रोणः—मा तावद् भोः ! 16

ये[34] कर्तुकामैश्छलनं भवद्भिः संवत्सरैर्द्वादशभिर्न दृष्टाः ।
ते पंचरात्रेण मयोपनेया वरं ह्यदत्तं विशदाक्षरेण ॥४८॥

भीष्मः—पौत्र दुर्योधन ! अच्छलो धर्मः । वयमपि तावदस्मिन्नर्थे प्रीताः स्मः । पश्य पौत्र ! 20

वर्षेण वा वर्षशतेन तेषां त्वं पाण्डवानां कुरु संविभागम् ।
तस्मात्प्रतिज्ञां कुरु वीर[35] सत्यां सत्या प्रतिज्ञा हि सदा कुरूणाम् ॥

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३३. कुलवृद्धैस्तत L.　　३४. यैः G.　　३५. वत्स L., Gn. & Un,

दुर्योधनः—एष एव मे निश्चयः ।

द्रोणः—(आत्मगतम्)

अद्य मे कार्यलोभेन हनूमत्त्वं गता स्पृहा ।
4 **लंघयित्वार्णवं येन नष्टा सीता निवेदिता ॥५०॥**

तत् कुतो नु खलु पाण्डवानां प्रवृत्तिरुपनेतव्या ?

(प्रविश्य) **भटः**—जयतु महाराजः । विराटनगराद् दूतः प्राप्तः ।

सर्वे—शीघ्रं प्रवेश्यताम् ।

8 **भटः**—यदाज्ञापयथ । (निष्क्रान्तः)

(प्रविश्य) **दूतः**—जयतु महाराजः ।

सर्वे—किमागतो विराटेश्वरः ?

दूतः[३६]—विषादेनावृतो नोपगच्छति ।

12 **दुर्योधनः**[३७][३८]—कस्तस्य विषादः ?

दूतः[३७]—श्रोतुमर्हति[३७] महाराजः । यत्तत्सम्बन्धि संनिकृष्टं कीचकानां भ्रातृशतं

16 **रात्रौ छन्नेन केनापि बाहुभ्यामेव हिंसितम् ।**
दृश्यते हि शरीराणामशस्त्रजनितो वधः ॥५१॥ इति ।

सर्वे[३९]—कथमशस्त्रजनितो वध इति ?

भीष्मः—कथमशस्त्रेणेति ? ([४०]अपवार्य) भो आचार्य ! अभ्युप-
20 गम्यतांपञ्चरात्रम् ।

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३६. दूतः L. & G., भटः in other editions. ३७. This line and दूतः—श्रोतुमर्हति महाराजः of the next line are not to be found in D., A., & P. ३८. सर्वे G. & U. ३९. This line is not found in D., P., & A. ४०. Found only in G., U. & L.

द्रोणः—[४१]किमर्थम् ?

भीष्मः—भीमसेनस्य लीलैषा सुव्यक्तं बाहुशालिनः ।
योऽस्मिन् भ्रातृशते रोषः स तस्मिन् फलितः शते ॥

द्रोणः—कथं भवान् जानाति ? 4

भीष्मः—कथं पण्डित ! कूलेषु भ्रान्तानां बालचापलम् ।
नाभिजानन्ति वत्सानां शृङ्गस्थानानि गोवृषाः ॥

द्रोणः—गोवृषा इति । हन्त ! सिद्धं कार्यम् । (प्रकाशम्[४२]) पुत्र दुर्योधन ! अस्तु पञ्चरात्रम् । 8

दुर्योधनः—अथ किम् ।[४३]

द्रोणः—भो भो यज्ञमनुभवितुमागता राजानः ! शृण्वन्तु शृण्वन्तु भवन्तः । इहात्रभवान् कुरुराजो दुर्योधनः, न, न, मातुलसहितः, यदि पाण्डवानां प्रवृत्तिरुपनेतव्या, राज्यस्यार्धं प्रदास्यति किल । ननु पुत्र ? 12

दुर्योधनः—अथ किम् ।

द्रोणः—एतद् द्विस्त्रिः सम्प्रधार्यताम् ।

शकुनिः—[४४]काले ज्ञास्यामि ।

द्रोणः—ननु गाङ्गेय ! 16

भीष्मः—(आत्मगतम्)

आचार्यस्य यदा हर्षो धैर्यमुत्क्रम्य सूचितः ।
शङ्के दुर्योधनेनैष वञ्च्यमानेन वञ्चितः ॥५४॥

(प्रकाशम्) पौत्र दुर्योधन ! अस्ति मम विराटेनाप्रकाशं वैरम् । अथ 20

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४१. द्रोणः—(अपवार्य) किमर्थम् ? G., & U. ४२. (प्रकाशम्) not found in D., P., A. & U. ४३. अथ किम् । अस्तु पञ्चरात्रम् । G. ४४. भवतु,भवतु; काले ज्ञास्यामि Gn. & Un.

भवतो यज्ञमनुभवितुमनागत इति । तस्मात् क्रियतां तस्य गोग्रहणम् ।

द्रोणः[४५]–(अपवार्य) भो गाङ्गेय ! प्रियशिष्यः खलु मे तत्रभवान् विराटेश्वरः । किमर्थं तस्य गोग्रहणम् ?

4 भीष्मः[४६]—(अपवार्य) ब्राह्मणार्जवबुद्धे !

धर्षिता रथशब्देन[४७] रोषमेष्यन्ति पाण्डवाः ।
अस्ति तेषां कृतज्ञत्वमिष्टं गोग्रहणे स्थितम्[४८] ॥५५॥

(प्रविश्य) भटः—सज्जाः खलु रथा वाहाः[४९] प्रवेशाभिमुखाय ते ।

8 दुर्योधनः–एभिरेव रथैः शीघ्रं क्रियतां तस्य गोग्रहः ।
गदा यज्ञप्रशान्ता च पुनर्मे करमेष्यति ॥५६॥

द्रोणः—तस्मान्मे रथमानयन्तु पुरुषाः,

शकुनिः— हस्ती ममानीयतां,

12 कर्णः—भारार्थं भृशमुद्यतैरिह हयैर्युक्तो रथःस्थाप्यताम् ।

भीष्मः—बुद्धिर्मे त्वरते विराटनगरं गन्तुं धनुस्त्वर्यतां

सर्वे–मुक्त्वा चापमिहैव तिष्ठतु भवानाज्ञाविधेया वयम् ॥५७

द्रोणः–पुत्र दुर्योधन ! आवां तव युद्धे पराक्रमं द्रष्टुमिच्छावः ।

16 दुर्योधनः—यदभिरुचितं भवते ।

द्रोणः–वत्स गान्धारराज ! अस्मिन् गोग्रहणे तव खलु प्रथमरथः।

शकुनिः—बाढम् । प्रथमः कल्पः । (निष्क्रान्ताः सर्वे)

प्रथमोऽङ्कः

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४५. ll 2 & 3 not found in D., A. & P. ४६. not in D., A. & P. भीष्मः—(जनान्तिकम्) U. ४७. रथघोषेण L.; Gn. ४८. हितम् Gn. ४९. नगरप्रवेशाभिमुखाय G.; वाहाः प्रवेशाभिमुखाय Gn. प्रासादाभिमुखाय ते L. वाहाः प्रवेशाभिमुखाय ते D., U. P. & A.

अथ द्वितीयोऽङ्कः

(ततः प्रविशति वृद्धगोपालकः)

वृद्धगोपालकः—गावो मे अहीणवच्छा होन्तु । अविहवा अ गोवजुवदीओ होन्तु । णो ळाआ विळाडो एक्कच्छत्तप्पुहुवीपदी होदु । महाळाअष्ष विळाडश्श वष्षवड्ढणगोप्पदाणणिमित्तं इमष्षिं 4 णअळोववणबीहीए आअन्तु गोधणं षव्वे अ किदमङ्गळामोदा[1] गोवदाळआ दाळिआ अ दाव । एषु ज्जेट्ठं गच्छिअ अणुभविष्षम् । (विलोक्य) किण्णुहु एषो वाअषो षुक्खळुक्खं आळुहिअ षुक्खषाखाणिघट्टिअतुण्डं आदिच्चाहिमुहं विष्षळं विळवदि ? षन्ती होदु ! 8 षन्ती होदु ! अह्माणं गोधणष्ष अ । जाव[2] एषु ज्जेट्ठं गच्छिअ गोवदाळआणं दाळिआणं वाहळामि । (परिक्रम्य) गोमित्तअ ! गोमित्तअ ! [गावो मेऽहीनवत्सा भवन्तु । अविधवाश्च गोपयुवतयो भवन्तु । अस्माकं राजा विराट एकच्छत्रपृथिवीपतिर्भवतु । महाराजस्य विराटस्य 12 वर्षवर्धनगोप्रदाननिमित्तमस्यां नगरोपवनवीथ्यामायान्तु गोधनं सर्वे च कृतमङ्गलामोदा गोपदारका दारिकाश्च तावत् । एषु ज्यैष्ठ्यं गत्वानुभविष्यामि । (विलोक्य) किंनु खल्वेष वायसः शुष्कवृक्षमारुह्य शुष्कशाखानिघट्टिततुण्डमादित्याभिमुखं विस्वरं विलपति ? शान्तिर्भवतु ! 16 शान्तिर्भवतु ! अस्माकं गोधनस्य च । यावदेषु ज्यैष्ठ्यं गत्वा गोपदारकाणां दारिकाणां व्याहरामि । (परिक्रम्य) गोमित्रक ! गोमित्रक !]

(प्रविश्य) **गोमित्रकः**—मातुळ ! वन्दामि । [मातुल ! वन्दे ।]

वृद्धगोपालकः—षन्ती होदु ! षन्ती होदु ! अह्माअं गोधणष्ष अ । 20 अळे गोमित्तअ ! महाळाअष्ष विळाडश्श वष्षवड्ढणगोप्पदाणणिमित्तं

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१. मङ्गळमोदा (मङ्गलमोदा) P. D. A. U.   २. जाव इष्ठ तेषुं Gn-

इमर्षिं णअळोववणवीहीए आअन्तुं गोधणं पव्वे च किदमङ्गळामोदा[3] गोवदाळआ दाळिआ अ। अळे गोमित्तअ ! गोवदाळआणं दाळिआणं वाहळ। [शान्तिर्भवतु ! शान्तिर्भवतु ! अस्माकं गोधनस्य च।
4 अरे गोमित्रक ! महाराजस्य विराटस्य वर्षवर्धनगोप्रदाननिमित्तमस्यां नगरोपवनवीथ्यामायान्तु[4] गोधनं सर्वे च कृतमङ्गलामोदा[3] गोपदारका दारिकाश्च। अरे गोमित्रक ! गोपदारकाणां दारिकाणां व्याहर।]

गोमित्रकः—जं मादुळो आणवेदि। गोळक्खिणिए ! घिदपिण्ड !
8 षामिणि ! वषभदत्त ! कुम्भदत्त ! महिषदत्त ! आअच्छह आअच्छह सिग्घं। [यन्मातुल आज्ञापयति। गोरक्षिणिके ! घृतपिण्ड ! स्वामिनि ! वृषभदत्त ! कुम्भदत्त ! महिषदत्त ! आगच्छतागच्छत शीघ्रम्।]

(ततः प्रविशन्ति सर्वे)

12 **सर्वे**—मादुळ ! वन्दामो। [मातुल ! वन्दामहे।]

वृद्धगोपालकः—षन्ती होदु षन्ती होदु ! अह्माणं गोधणष्षं[5] अ गोवदाळआणं दाळिआणं अ। महाळाअष्ष विळाड(ष?श) वष्षवड्ढणगोप्पदाणणिमित्तं इमर्षिं णअळोववणवीहीए आअन्तु गोधणं।
16 तत्तअं वेळं गाअन्तो णच्चन्तो होम। [शान्तिर्भवतु ! शान्तिर्भवतु ! अस्माकं गोधनस्य[5] च गोपदारकाणां दारिकाणां च। महाराजस्य विराटस्य वर्षवर्धनगोप्रदाननिमित्तमस्यां नगरोपवनवीथ्यामायातु गोधनम्। तावतीं वेलां गायन्तो नृत्यन्तो भवामः।]

20 **सर्वे**-जं मादुळो आणवेदि। [यन्मातुल आज्ञापयति।](सर्वे नृत्यन्ति)

वृद्धगोपालकः—ही ही पुट्ठु णच्चिदम्, पुट्ठु गाइदं। जाव अहं पि

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३. भङ्गळमोदा P. D. A. U. ४. आगन्तुं G. ५. गाधणष्ष अ (गोधनस्य च) not found in P. D. A.

णच्चेमि। [ही ही सुष्ठु नर्तितं,सुष्ठु गीतं। यावदहमपि नृत्यामि।](नृत्यति)

सर्वे—हा हा मादुळ ! अदिमहन्तं ळेणुं उप्पदिदो ! [हा हा मातुल ! अतिमहान् रेणुरुत्पतितः ।]

वृद्धगोपालकः--ण हु ळेणुं एव्व, षंक्खदुन्दुभिघोषं उप्पदिदो । 4 [न खलु रेणुरेव, शंखदुन्दुभिघोष उत्पतितः ।]

सर्वे—दिवाचन्दप्पभापण्डुळजोह्लावगुण्ठिदमण्डळुं षुय्यो अत्थि अ णत्थि अ। [दिवाचन्द्रप्रभापाण्डुरज्योत्स्नावगुण्ठितमण्डलः सूर्योऽस्ति च नास्ति च ।] 8

गोमित्रकः–हा हा मादुळ ! एदे के वि मणुष्षा दहिपिण्डपण्डरेहि छत्तेहि घोडअषअडिअं आळुहिअ षव्वं घोषुं विद्दवन्ति चोळा ! [हा हा मातुल ! एते केऽपि मनुष्या दधिपिण्डपाण्डरैश्छत्रैर्घोटकशकटिकामारुह्य सर्वं घोषं विद्रवन्ति चोराः ।] 12

वृद्धगोपालकः–ही ही षरषंपादा उट्ठिदा । दाळआ ! दाळिआ ! सिग्घं पक्कणं पविषह । [ही ही शरसंपाता उत्थिताः ! दारकाः ! दारिकाः ! शीघ्रं पक्कणं प्रविशत ।]

सर्वे–जं मादुळो आणवेदि ।[यन्मातुल आज्ञापयति।] (निष्क्रान्ताः) 16

वृद्धगोपालकः— हा हा चिट्ठह चिट्ठह । पहरह पहरह । गह्लह गह्लह । इमं वुत्तन्तं महाळाअविळाडश्श णिवेदइष्षामो । [हा हा तिष्ठत तिष्ठत । प्रहरत प्रहरत । गृह्णीत गृह्णीत । इमं वृत्तान्तं महाराजविराटाय निवेदयिष्यामः ।] (निष्क्रान्तः) 20

प्रवेशकः

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६. ...पण्डुळजावगुण्ठदमण्डळुं G.;...पण्डुळजोह्लावगुण्ठदो षुदमण्डळुं Gn.

(ततः प्रविशति भटः)

भटः—भो भो निवेद्यतां निवेद्यतां महराजाय विराटेश्वराय । एता हि दस्युकर्मप्रच्छन्नविक्रमैर्धार्तराष्ट्रैर्ह्रियन्ते गाव इति । तत्र हि —

4 **द्रुतैश्च वत्सैर्व्यथितैश्च गोगणै-**
र्निरीक्षणत्रस्तमुखैश्च गोवृषैः ।
कृतार्तनादाकुलितं समन्ततो
गवां कुलं शोच्यमिहाकुलाकुलम् ॥१॥ इति ।

8 (नेपथ्ये) किं धार्तराष्ट्रैरिति ।

भटः—आर्य ! अथ किम् ।

(प्रविश्य) **काञ्चुकीयः**—सदृशमेतद् भ्रातृजनेष्वपि द्रोहिणाम् ।

सज्जैश्चापैर्बद्धगोधाङ्गुलित्रा
12 **वर्मच्छन्नाः कल्पितस्यन्दनस्थाः ।**
वीर्योत्सिक्ता युद्धसज्जाः कृतास्त्रा
राज्ञो वैरं गोषु निर्यातयन्ति ॥२॥

जयसेन ! जन्मनक्षत्रक्रियाव्यापृतस्य महाराजस्य तावदकाल-
16 निवेदनं मन्युमुत्पादयति । तस्मात् पुण्याहावसाने निवेदयिष्ये ।

भटः—आर्य । अतिपाति कार्यमिदम् । शीघ्रं निवेद्यताम् ।

काञ्चुकीयः—इदं निवेद्यते ।

(ततः प्रविशति राजा)

20 **राजा**—

मा तावद् व्यथितविकीर्णबालवत्सा
गावो मे रथरवशङ्कया ह्रियन्ते ।

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७. अथ किम् धार्तराष्ट्रैः Gn.Un. ८. द्रोहिणाम् । यतः L.; द्रोहिणाम् । एतोऽहे G·

पीनांसश्चलवलयः सचन्दनार्द्रो
निर्लज्जो मम च करः कराणि भुङ्क्ते ॥३॥

जयसेन ! जयसेन !

(प्रविश्य) भटः—जयतु जयतु महाराजः ! 4

राजा—अलं महाराजशब्देन । अवधूतं मे क्षत्रियत्वम् । उच्यतां रणविस्तरः ।

भटः—न[९] विस्तरार्हाणि विप्रियाणि । एष समासः ।

एकवर्णेषु गात्रेषु गवां स्यन्दनरेणुना । 8
कशापातेषु दृश्यन्ते नानावर्णविभक्तयः ॥४॥

राजा—तेन हि,

धनुरुपनय शीघ्रं कल्प्यतां स्यन्दनो मे
मम गतिमनुयातु च्छन्दतो यस्य भक्तिः । 12
रणशिरसि गवार्थे नास्ति मोघः प्रयत्नो
निधनमपि यशः स्यान्मोक्षयित्वा तु धर्मः ॥५॥

भटः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

राजा—भोः ! किन्नु खलु दुर्योधनस्य मामन्तरेण वैरम् ? आ यज्ञ- 16
मनुभवितुमनागत इति । कथमनुभवामि ? कीचकानां विनाशेन वयमु[१०]न्नीत-सन्तापाः संवृत्ताः । अथवा परोक्षमपि पाण्डवानां स्निग्ध इति ? सर्वथा योद्धव्यम् । हस्तिनपुरनिवासाच्छीलज्ञो भगवान् दुर्योधनस्य । अथवा

कामं दुर्योधनस्यैष न दोषमभिधास्यति । 20
अर्थित्वादपरिश्रान्तः पृच्छत्येव हि कार्यवान् ॥६॥

कोऽत्र ?

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९. महाराज ! न विस्तरार्हाणि &c. G. U. १०. वयमुपनीतसन्तापाः Gn. Un,

(प्रविश्य) **भटः**—जयतु महाराजः ।

राजा—भगवांस्तावदाहूयताम् ।

भटः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

(ततः प्रविशति भगवान्)

भगवान्—(सर्वतो विलोक्य) भोः ! किन्तु खल्विदम् ?

गजेन्द्राः कल्प्यन्ते तुरगपतयो वर्मरचिताः
रथाः सानूकर्षाः कृतपरिकरा योधपुरुषाः ।
8 **समुद्योगं दृष्ट्वा भयमननुभूतं स्पृशति मां**
न खल्वात्मन्यस्तं कृतमतिरहं ते तु चपलाः ॥७॥

§(उपगम्य) जयतु भवान् जयतु ।§

राजा—*जयतु, भगवान् जयतु* । विराटो, भगवन्, अभिवादये ।

12 **भगवान्**—स्वस्ति ।

राजा—[११]भगवन्, एतदासनमास्यताम् ।

भगवान्—[१२](उपविश्य) भो राजन् !

उद्योगः प्रस्तुतः कस्माच्छ्रीर्न सन्तोषमिच्छति !
16 **पीडयिष्यति सोत्सेकान् पीडितान् मोक्षयिष्यति ॥८॥**

राजा—भगवन् ! गोग्रहणादवमानितोऽस्मि ।

भगवान्—केन[१३] ।

राजा—धार्तराष्ट्रैः ।

20 **भगवान्**—[१४](आत्मगतम्) भोः कष्टम् !

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§ § not in D.A P. * * not in U.A. ११. अनुगृहीतोऽस्मि । भगवन्...G. १२. बाढम्(उपविश्य)G. १३. केन कारणेन G.D,U. १४. धार्तराष्ट्रैः (आत्मगतम्)G.

एकोदकत्वं खलु नाम लोके मनस्विनां कम्पयते मनांसि ।
वैरप्रियैस्तैर्हि कृतेऽपराधे यत्सत्यमस्माभिरिवापराद्धम् ॥९॥

[१५] राजा—भगवन् ! किमिदानीं विचार्यते ?

भगवान्—न खलु किञ्चित् । तेषामुत्सुकः । 4

राजा—अद्यप्रभृति निभृता भविष्यन्ति । यदि शक्तोऽपि युधिष्ठिरो मर्षयति, अहं न मर्षयामि ।

भगवान्—[१६](आत्मगतम्)

अद्येदानीं पर्णशय्या च* भूमौ राज्यभ्रंशो द्रौपदीधर्षणं वा । 8
वेषान्यत्वं संश्रितानां निवासः सर्वं श्लाघ्यं यत् क्षमा ज्ञायते मे ॥

(प्रविश्य) भटः—जयतु महाराजः !

राजा—अथ किं चेष्टते दुर्योधनः ?

भटः—न खलु दुर्योधन एव, पृथिव्यां राजानः सर्वे प्राप्ताः । 12

द्रोणश्च भीष्मश्च जयद्रथश्च शल्योऽङ्गराजः शकुनिः कृपश्च ।
तेषां रथोत्कम्पचलत्पताकैर्भग्ना ध्वजैरेव वयं न बाणैः ॥११॥

राजा—(उत्थाय कृताञ्जलिः) कथं तत्रभवान् गाङ्गेयोऽपि प्राप्तः ?

भगवान्—[१७](आत्मगतम्) साधु ! धर्षितेनापि नातिक्रान्तः समुदाचारः । भोः 16

किमर्थं खलु सम्प्राप्तः कुरूणां गुरुरुत्तमः ।
शङ्के तीर्णा प्रतिज्ञेति स्मारणं क्रियते मम ॥१२॥

राजा—कोऽत्र ? 20

(प्रविश्य) भटः—जयतु महाराजः !

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१५ विराटः in D. U. १६. एवमेतत् (आत्मगतम्) G. १७. This direction is after समुदाचारः in A. P. D. & U. * विभूमौ, कुभूमौ Un.

[१८]राजा—सूतस्तावदाहूयताम् ।

भटः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

(प्रविश्य) सूतः—जयत्वायुष्मान् ।

4 राजा—रथमानय शीघ्रं मे श्लाघ्यः प्राप्तो रणातिथिः ।
तोषयिष्ये शरैर्भीष्मं जेष्यामीत्यमनोरथः ॥१३॥

सूतः—यदाज्ञापयत्यायुष्मान् । आयुष्मन् !

रिपूणां सैन्यभेदेषु यस्ते परिचितो रथः ।
8 रथचर्यां बहिष्कर्तुं तमास्थायोत्तरो गतः ॥१४॥

[१९]राजा—कथं निर्यातः कुमारः ?

भगवान्—भो राजन् । संवार्यतां संवार्यतां कुमारः ।

अगणितगुणदोषो युद्धतीक्ष्णश्च बाल्या-
12 न्न च दहति न कश्चित्[२०] सन्निकृष्टो रणाग्निः ।
अथ च परिहरन्ते धार्तराष्ट्रा न किञ्चि-
न्न खलु परिभवात् ते युद्धदोषान् ब्रवीमि ॥१५॥

राजा—तेन हि शीघ्रमन्यो रथः कल्प्यताम् ।

16 सूतः—यदाज्ञापयत्यायुष्मान् ।

राजा—अथवा एहि तावत् ।

सूतः—आयुष्मन् ! अयमस्मि ।

राजा—

20 त्वमिदानीं कुमारस्य किं न वाहितवान् रथम् ।
अनुज्ञातोऽसि किं तेन न राज्ञां सारथिर्भवान् ॥१६॥

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१८. विराटः in D. U. १९. विराटः in D. २०. किञ्चित L· कश्चित् Un.

सूतः—प्रसीदत्वायुष्मान् । रथं [२१]कल्पयित्वा तु सूतसमुदाचारेणोपस्थितः खल्वहम् । कुमारेण[२२]

किं नु तत्परिहासार्थं किं नु तत्रास्ति कौशलम् ।
मामतिक्रम्य सारथ्ये विनियुक्ता बृहन्नला ॥१७॥ 4

[२३]**राजा**—कथं बृहन्नलेति !

भगवान्—राजन् ! अलमलं संभ्रमेण ।

यदि स्वचक्रोद्धतरेणुदुर्दिनं रथं समास्थाय गता बृहन्नला ।
परान् क्षण[२४]न्नेमिरवैर्निवारयन् विनापि बाणान् रथ एव जेष्यति॥ 8

राजा—तेन हि शीघ्रमन्यो रथः कल्प्यताम् ।

सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

(प्रविश्य) **भटः**—भग्नः खलु कुमारस्य रथः !

राजा—कथं भग्नो नाम[२५]? 12

भटः—श्रोतुमर्हति महाराजः ।

बहुभिः समराभिज्ञैराच्छिन्नोऽश्वपथः परैः ।
भग्नो [२६]गहनलोभेन श्मशानाभिमुखो रथः ॥१९॥

भगवान्–(आत्मगतम्) आः अत्र खलु गाण्डीवम् ! (प्रकाशम्) 16 भो राजन् ।

निमित्तं किञ्चिदुत्पन्नं श्मशानाभिमुखे रथे ।
धार्तराष्ट्राः स्थिता यत्र श्मशानं तद् भविष्यति ॥२०॥

राजा—भगवन् ! अकाले स्वस्थवाक्यं मन्युमुत्पादयति । 20

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२१. संकल्पयित्वा U. २२. कुमारेण तु in A. & P. २३. This line is not found in A.D.P. २४. क्षणन्नेमिरवैः G. A. U. P. D. २५. After this, भगवान्—कथमिदानीं भग्नो नाम ? G. २६. वाहन° D.

भगवान्—अलं मन्युना । कदाचिदनृतं नोक्तपूर्वम् ।

राजा—आ अस्त्येतत् । गच्छ भूयो ज्ञायतां वृत्तान्तः ।

भटः—यदाज्ञापयति महाराजः (निष्क्रान्तः)

4 **राजा**–को नु खल्वेष सहसा कंपयन्निव मेदिनीम् ।

नदीस्रोत इवाविद्धो क्षणात् संवर्तते ध्वनिः ॥२१॥

ज्ञायतां शब्दः ।

(प्रविश्य) **भटः**—जयतु महाराजः! श्मशानान्मुहूर्तविश्रान्ततुरगेण

8 कुमारेण[२७]—

भगवान्—एष मामनृतवादिनं न कुर्यात् !

राजा—किं कृतं कुमारेण ?

भटः—**कृता नीला नागाः शरशतनिपातेन कपिला**

12 **हयो वा योधो वा न वहति न कश्चिच्छरशतम् ।**

शरैः स्तम्भीभूताः शरपरिकराः स्यन्दनवराः

शरैश्छन्ना मार्गाः स्रवति धनुरुग्रां शरनदीम्॥२२

भगवान्—(आत्मगतम्)

16 **एतदक्षयतूणीत्वं येन शक्रस्य खाण्डवे ।**

यावत्यः पतिता धारास्तावन्तः प्रेषिताः शराः ॥२३॥

राजा—अथ परेष्विदानीं को वृत्तान्तः ?

भटः—अप्रत्यक्षं हि तत्र मे । प्रवृत्तिपुरुषाः कथयन्ति ।

20 **धनुर्घोषं द्रोणस्तदिदमिति बुद्ध्वा प्रतिगतः**

ध्वजे बाणं दृष्ट्वा कृतमिति न भीष्मः प्रहरति ।

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२७. कुमारेण तु D. U. G. २८. This line is not found in A. D. U. P .

शरैर्भग्नः कर्णः किमिदमिति चान्ये नृपतयो
भयेऽप्येको बाल्यान्न भयमभिमन्युर्गणयति ॥२४॥

भगवान्—कथमभिमन्युः प्राप्तः । भो राजन् !

युध्यते यदि सौभद्रस्तेजोऽग्निर्वंशयोर्द्वयोः । 4
सारथिः प्रेष्यतामन्यो विक्लबात्र बृहन्नला ॥२५॥

राजा—मा मा भवानेवम् ।

भीष्मं रामशरैरभिन्नकवचं द्रोणं च मन्त्रायुधं
कृत्वा कर्णजयद्रथौ च विमुखान्[२९] शेषांश्च तांस्तान् नृपान् । 8
सौभद्रं स्वशरैर्न धर्षयति किं भीतः पितुः प्रत्ययात्
संसृष्टोऽपि वयस्यभावसदृशं तुल्यं वयो रक्षति ॥२६॥

भटः—एष खलु कुमारस्य रथः—

आलम्बितो भ्रमति धावति तेन मुक्तो 12
न प्राप्य धर्षयति नेच्छति विप्रकर्तुम् ।
आसन्नभूमिचपलः परिवर्तमानो
योग्योपदेशमिव तस्य रथः करोति ॥२७॥

राजा—गच्छ । भूयो ज्ञायतां वृत्तान्तः । 16

भटः—यदाज्ञापयति महाराजः । (निष्क्रम्य प्रविश्य) जयतु महाराजः ! जयतु विराटेश्वरः ! प्रियं निवेदये महाराजाय । अवजितं गोग्रहणम् । अपयाता धार्तराष्ट्राः !

भगवान्—दिष्टया भवान् वर्धते । 20

राजा—न न । भगवतो वृद्धिरेषा । अथ कुमार इदानीं क्व ?

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२९. विमुखौ G. A. D. P. U.

भटः—दृष्टपरिस्पन्दानां योधपुरुषाणां कर्माणि पुस्तकमारोपयति कुमारः ।

राजा—अहो श्लाघनीयव्यापारः खल्वयं कुमारः ।

4　ताडितस्य हि योधस्य श्लाघनीयेन कर्मणा ।
अकालान्तरिता पूजा नाशयत्येव वेदनाम् ॥२८॥

अथ बृहन्नलेदानीं क्व ?

भटः—प्रियनिवेदनार्थमभ्यन्तरं प्रविष्टा ।

8　राजा—बृहन्नला तावदाहूयताम् ।

भटः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

(ततः प्रविशति बृहन्नला)

बृहन्नला—(निरूप्य सविमर्शम्)

12 गाण्डीवेन मुहूर्तमाततगुणेनासीत् प्रतिस्पर्धितं
बाणानां परिवर्तनेष्वविशदा मुष्टिर्न मे संहता ।
गोधास्थानगता न चास्ति पटुता स्थाने हृतं सौष्ठवं
स्त्रीभावाच्छिथिलीकृतः परिचयादात्मा तु पश्चात् स्मृतः॥२९

16 मयाहि

अनेन वेषेण नरेन्द्रमध्ये लज्जायमानेन धनुर्विकृष्टम् ।
यात्रा तु तावच्छरदुर्दिनेषु शीघ्रं निमग्नः कलुषश्च[३१] रेणुः॥३०॥

भोः !

20　जित्वापि गां विजयमप्युपलभ्य राज्ञो
नैवास्ति मे जयगतो मनसि प्रहर्षः ।

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३०. not found in A. P. D. U.　　३१. कलुषस्सरेणुः Gn. Un.

दुःशासनं समरमूर्धनि संनिगृह्य
बद्ध्वा यदद्य न विराटपुरं प्रविष्टः ॥३१॥

उत्तराप्रीतिदत्तालङ्कारेणालंकृतो व्रीळित इवास्मि राजानं द्रष्टुम् । तस्माद् विराटेश्वरं पश्यामि । (परिक्रम्यावलोक्य[32]) अये ! अयमार्यो 4 युधिष्ठिरः ।

सयौवनः श्रेष्ठतपोवने रतो नरेश्वरो ब्राह्मणवृत्तमाश्रितः ।
विमुक्तराज्योऽप्यभिवर्धितः श्रिया त्रिदण्डधारी न च दण्डधारकः

(उपगम्य) भगवन् ! अभिवादये । 8

भगवान्—स्वस्ति ।

बृहन्नला—जेदु भट्टा । [जयतु भर्ता ।]

राजा—

अकारणं रूपमकारणं कुलं महत्सु नीचेषु च कर्म शोभते । 12
इदं हि रूपं परिभूतपूर्वकं तदेव भूयो बहुमानमागतम् ॥३३॥

बृहन्नले । परिश्रान्तामपि भवतीं भूयः परिश्रमयिष्ये । उच्यतां रणविस्तरः ।

बृहन्नला—सुणादु भट्टा । [शृणोतु भर्ता ।] 16

राजा—ऊर्जितं कर्म । संस्कृतमभिधीयताम् ।

बृहन्नला—श्रोतुमर्हति महाराजः ।

(प्रविश्य) **भटः**—जयतु महाराजः !

राजा—अपूर्व इव ते हर्षो ब्रूहि केनासि विस्मितः ? 20

भटः—अश्रद्धेयं प्रियं प्राप्तं सौभद्रो ग्रहणं गतः ॥३४॥

३२. not in A.D.P.U.

बृहन्नला—कथं गृहीतः ? (आत्मगतम्)

तुलितबलमिदं मयाद्य सैन्यं परिगणितं च रणेऽद्य मे स दृष्टः ।
सदृश इह तु तेन नास्ति कश्चित् क इह भवेन्निहतेषु कीचकेषु ॥

4 **भगवान्**—बृहन्नले ! किमेतत् ?

बृहन्नला—भगवन् !

न जाने तस्य जेतारं बलवाञ्छिक्षितस्तु सः ।
पितृणां भाग्यदोषेण प्राप्नुयादपि धर्षणम् ॥३६॥

8 **राजा**—कथमिदानीं गृहीतः ?

भटः—रथमासाद्य निःशङ्कं बाहुभ्यामवतारितः ।

राजा—केन ?

भटः—यः किलैष नरेन्द्रेण विनियुक्तो महानसे ॥३७॥

12 **बृहन्नला**—(अपवार्य) एवमार्यभीमेन परिष्वक्तः, न गृहीतः ।

दूरस्था दर्शनादेव वयं सन्तोषमागताः ।
पुत्रस्नेहस्तु निर्विष्टस्[33]तेन सुव्यक्तकारिणा ॥३८॥

राजा—तेन[34] सत्कृत्य प्रवेश्यतामभिमन्युः ।

16 **भगवान्**—भो राजन् ! वृष्णिपाण्डवनाथस्याभिमन्योः पूजां भयादिति लोको ज्ञास्यति । तदवधीरणमस्य न्याय्यम् ।

राजा—नावधीरणमर्हति यादवीपुत्रः । कुतः

पुत्रो ह्येष युधिष्ठिरस्य तु वयस्तुल्यं हि नः सूनुना
20 सम्बन्धो द्रुपदेन नः कुलगतो नप्ता हि तस्माद् भवेत् ।
जामातृत्वमदूरतोऽपि च भवेत् कन्यापितृत्वं हि नः
पूजार्होऽप्यतिथिर्भवेत् स्वतिभवैरिष्टा हि नः पाण्डवाः॥

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३३. निर्विष्टो येन G. A. D. P. U. ३४. तेन हि G.

भगवान्—एवमेतत् । वक्तव्यं परिहर्तव्यं च ।

राजा—अथ केनायं प्रवेशयितव्यः ?

भगवान्—बृहन्नलया प्रवेशयितव्यः ।

राजा—बृहन्नले । प्रवेश्यतामभिमन्युः । 4

बृहन्नला—यदाज्ञापयति महाराजः। (आत्मगतम्) चिरस्य खल्वाकाङ्क्षितोऽयं नियोगो लब्धः । [३५](निष्क्रान्ता)

भगवान्—(आत्मगतम्)

अद्येदानीं यातु संदर्शनं वा शून्ये दृष्ट्वा गाढमालिङ्गनं वा । 8
स्वैरं तावद्यातु मुद्धाष्पतां वा मत्प्रत्यक्षं लज्जते ह्येष पुत्रम्॥४०॥

राजा—पश्यतु भवान् कुमारस्य कर्म ।

नृपा भीष्मादयो भग्नाः सौभद्रो ग्रहणं गतः ।
उत्तरेणाद्य संक्षेपादर्थतः पृथिवी जिता ॥४१॥ 12

(ततः प्रविशति भीमसेनः)

भीमसेनः—

आदीपिते जतुगृहे स्वभुजावसक्ता
मद्भ्रातरश्च जननी च मयोपनीताः । 16
सौभद्रमेकमवतार्य रथात्तु बालं
तं च श्रमं प्रथममद्य समं हि मन्ये ॥४२॥

इत इतः कुमारः ।

(ततः प्रविशत्यभिमन्युः [३६]बृहन्नला च) 20

अभिमन्युः—भोः ! को नु खल्वेषः,

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[३५]. G. & L. only. [३६]. बृहन्नला च not in A. & U.

विशालवक्षास्तनिमार्जितोदरः[३७]
स्थिरोन्नतांसोरुमहान् कटीकृशः ।
इहाहृतो येन भुजैकयन्त्रितो
4 बलाधिकेनापि न चास्मि पीडितः ॥४३॥

बृहन्नला—इत इतः कुमारः ।

अभिमन्युः—अये अयमपरः कः ?

अयुज्यमानैः प्रमदाविभूषणैः करेणुशोभाभिरिवार्पितो गजः ।
8 लघुश्च वेषेण महानिवौजसा विभात्युमावेषमिवाश्रितो हरः॥४४॥

बृहन्नला—(अपवार्य) इममिहानयता किमिदानीमार्येण कृतम् !

अवजित इति तावद् दूषितः पूर्वयुद्धे
दयितसुतवियुक्ता शोचनीया सुभद्रा ।
12 जित इति पुनरेनं रुष्यते वासुभद्रो
भवतु बहु किमुक्त्वा दूषितो हस्तसारः ॥४५॥

भीमसेनः—अर्जुन !

बृहन्नला—अथ किम्, अथ किम् । अर्जुनपुत्रोऽयम् ।

16 भीमसेनः—(अपवार्य)

जानाम्येतान् निग्रहादस्य दोषान् को वा पुत्रं मर्षयेच्छत्रुहस्ते ।
इष्टापत्त्या किन्तु दुःखे हि मग्ना पश्यत्वेनं द्रौपदीत्याहृतोऽयम्[३८] ॥

बृहन्नला—(अपवार्य) आर्य ! अभिभाषणकौतूहलं मे महत् ।
20 वाचालयत्वेनमार्यः ।

भीमसेनः—बाढम् । अभिमन्यो !

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३७. तनुमार्जितोदरः Gn. ३८. आहृतो मे Gn.

अभिमन्युः[39]—अभिमन्युर्नाम !

भीमसेनः—रुष्यत्येष मया । त्वमेवैनमभिभाषय ।

बृहन्नला—अभिमन्यो !

अभिमन्युः—कथं कथम् ? अभिमन्युर्नामाहम् । भोः ! 4

नीचैरप्यभिभाष्यन्ते नामभिः क्षत्रियान्वयाः ।
इहायं समुदाचारो ग्रहणं परिभूयते ॥४७॥

बृहन्नला—अभिमन्यो ! सुखमास्ते ते जननी ?

अभिमन्युः—कथं कथम् ? जननी नाम ! 8

किं भवान् धर्मराजो मे भीमसेनो धनञ्जयः ।
यन्मां पितृवदाक्रम्य स्त्रीगतां पृच्छसे कथाम् ॥४८॥

बृहन्नला—अभिमन्यो ! अपि कुशली देवकीपुत्रः केशवः ?

अभिमन्युः—कथं तत्रभवन्तमपि नाम्ना ? अथ किम् अथ किम् । 12
कुशली भवता संसृष्टः ।

(उभौ परस्परमवलोकयतः)

अभिमन्युः—कथमिदानीं सावज्ञमिव मां हस्यते !

बृहन्नला—न खलु किञ्चित् । 16

पार्थं पितरमुद्दिश्य मातुलं च जनार्दनम् ।
तरुणस्य कृतास्त्रस्य युक्तो युद्धपराजयः ॥४९॥

अभिमन्युः[40]—

[41]अलमात्मस्तवं कर्तुं नास्माकमुचितं कुले । 20
हतेषु हि शरान् पश्य नाम नान्यद् भविष्यति ॥५०॥

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३९. हंभोः, अभिमन्युर्नाम Gn. ४०. अलं स्वच्छन्दप्रलापेन G. ४१. स्वयमात्मं Gn.

बृहन्नला—(आत्मगतम्) सम्यगाह कुमारः ।

सरथतुरगहस्तनागयोधे
शरानिपुणेन न कश्चिदप्यविद्धः ।
4 *अहमपि च परिक्षतो भवेयं
यदि न मया परिवर्तितो रथः स्यात् ॥५१॥

(प्रकाशम्) एवं वाक्यशौण्डीर्यम् । किमर्थं तेन पदातिना गृहीतः ?

अभिमन्युः—

8 अशस्त्रो मामभिगतस्ततोऽस्मि ग्रहणं गतः ।
न्यस्तशस्त्रं हि को हन्यादर्जुनं पितरं स्मरन् ॥५२॥

भीमसेनः—(आत्मगतम्)[४२]

धन्यः खल्वर्जुनो येन प्रत्यक्षमुभयं श्रुतम् ।
12 पुत्रस्य च पितुः श्लाघ्यं सङ्ग्रामेषु पराक्रमः ॥५३॥

राजा—त्वर्यतां त्वर्यतामभिमन्युः ।

बृहन्नला—इत इतः कुमारः । एष महाराजः। उपसर्पतु कुमारः ।

अभिमन्युः—आः कस्य महाराजः !

16 बृहन्नला—न न । ब्राह्मणेन सहास्ते ।

अभिमन्युः—ब्राह्मणेनेति । (उपगम्य)[४३] भगवन् ! अभिवादये ।

भगवान्—एह्येहि वत्स !

शौण्डीर्यं धृतिविनयं दयां स्वपक्षे
20 माधुर्यं धनुषि जयं पराक्रमं च ।
एकस्मिन् पितरि गुणानवाप्नुहि त्वं
शेषाणां यदपि च रोचते चतुर्णाम् ॥५४॥

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*अयमपि U. ४२. Not found in A. D. ४३. Not found in A. D. P.

[४४]अभिमन्युः—[४४]अनुगृहीतोऽस्मि ।

राजा—एह्येहि पुत्र ! कथं न मामभिवादयसि ? अहो उत्सिक्तः खल्वयं क्षत्रियकुमारः ! अहमस्य दर्पप्रशमनं करोमि । अथ केनायं गृहीतः ? 4

भीमसेनः—महाराज ! मया ।

अभिमन्युः—अशस्त्रेणेत्यभिधीयताम् ।

भीमसेनः—शान्तं शान्तं पापम् ।

सहजौ मे प्रहरणं भुजौ पीनांसकोमलौ । 8

तावाश्रित्य प्रयुध्येयं दुर्बलैर्गृह्यते धनुः ॥५५॥

अभिमन्युः—मा तावद् भोः !

बाहुरक्षौहिणी यस्य निर्व्याजो यस्य विक्रमः ।

किं भवान् मध्यमस्तातस्तस्यैतत् सदृशं वचः ॥५६॥ 12

भगवान्—पुत्र ! कोऽयं मध्यमो नाम ?

अभिमन्युः-[४५]श्रूयताम् । नन्वनुत्तरा वयं ब्राह्मणेषु । साध्वन्यो ब्रूयात् ।

राजा—भवतु भवतु । मद्वचनात् पुत्र ! कोऽयं मध्यमो नाम ?

अभिमन्युः—श्रूयताम् । येन 16

[४६]तुलयित्वा जरासन्धं कण्ठश्लिष्टेन बाहुना ।

असह्यकर्म तत् कृत्वा नीतः कृष्णोऽतदर्हताम् ॥५७॥

राजा—न ते क्षेपेण रुष्यामि रुष्यता भवता रमे ।

किमुक्त्वा नापराद्धोऽहं कथं तिष्ठति यात्विति ॥५८॥ 20

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४४. Not found in A. D. P. ४५. श्रूयताम् । अथवा...U.

४६. योक्त्रयित्वा G.U.

अभिमन्युः—यद्यहमनुग्राह्यः

पादयोः समुदाचारः क्रियतां निग्रहोचितः ।
बाहुभ्यामाहृतं भीमो बाहुभ्यामेव नेष्यति ॥५९॥

4 (ततः प्रविशत्युत्तरः)

उत्तरः—

मिथ्याप्रशंसा खलु नाम कष्टा येषां तु मिथ्यावचनेषु भक्तिः ।
अहं हि युद्धाश्रयमुच्यमानो वाचानुवर्ती हृदयेन लज्जे ॥६०॥

8 (उपसृत्य) भगवन् ! अभिवादये ।

भगवान्—स्वस्ति ।

उत्तरः—तात ! अभिवादये ।

राजा—एह्येहि पुत्र ! आयुष्मान् भव । पुत्र ! पूजिताः
12 कृतकर्माणो योधपुरुषाः ?

उत्तरः—पूजिताः ? पूज्यतमस्य क्रियतां पूजा ।

राजा—पुत्र ! कस्मै ?

उत्तरः—इहात्रभवते धनञ्जयाय ।

16 राजा—कथं धनञ्जयायेति ?

उत्तरः—अथ किम् । अत्रभवता

श्मशानाद्धनुरादाय तूणी चाक्षयसायके ।
नृपा भीष्मादयो भग्ना वयं च परिरक्षिताः ॥६१॥ [४७]

20 बृहन्नला—[४८]प्रसीदतु महाराजः ।

अयं बाल्यात्तु सम्भ्रान्तो न वेत्ति प्रहरन्नपि ।
कृत्स्नं कर्म स्वयं कृत्वा परस्येत्यवगच्छति ॥६२॥

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४७. After this राजा—एवमेतत् ? G.U. ४८. प्रसीदतु प्रसीदतु...G. D. U.

उत्तरः—व्यपनयतु भवाञ्छङ्काम् । इदमाख्यास्यते ।

प्रकोष्ठान्तरसंगूढं गाण्डीवज्याहतं किणम् ।
यत्तद् द्वादशवर्षान्ते नैव याति सवर्णताम् ॥६३॥

बृहन्नला— 4

एतन्मे पारिहार्याणां व्यावर्तनकृतं किणम् ।
सन्निरोधाद्विवर्णत्वं[49] गोधास्थानमिहागतम् ॥६४॥

राजा—पश्यामस्तावत् ।

बृहन्नला— 8

रुद्रबाणावलीढाङ्को यद्यहं भारतोऽर्जुनः ।
व्यक्तं[50] भीमसेनोऽयमयं राजा युधिष्ठिरः ॥६५॥

राजा—भो धर्मराज ! वृकोदर ! धनञ्जय ! कथं न मां विश्वसिथ ! भवतु भवतु प्राप्तकाले।[51] बृहन्नले ! प्रविश त्वमभ्यन्तरम् 12

बृहन्नला—यदाज्ञापयति महाराजः ।

भगवान्—अर्जुन ! न खलु न खलु प्रवेष्टव्यम्[52] । तीर्णप्रतिज्ञा वयम्[53] ।

अर्जुनः—यदाज्ञापयत्यार्यः ।

राजा—शूराणां सत्यसन्धानां प्रतिज्ञां परिरक्षताम् । 16
पाण्डवानां निवासेन कुलं[54] मे नष्टकल्मषम् ॥६६॥

अभिमन्युः—इहात्रभवन्तो मे पितरः । तेन खलु

न रुष्यन्ति मया क्षिप्ता हसन्तश्च क्षिपन्ति माम् ।
दिष्ट्या गोग्रहणं स्वन्तं पितरो येन दर्शिताः ॥६७॥ 20

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४९. सन्निरोधाद्विवर्णत्वात् G. A. D. P.U. ५०. सुव्यक्तं U. ५१. After प्राप्तकाले, — "भगवान् — बृहन्नले, प्रविश त्वमभ्यन्तरम् । बृहन्नला — यदाज्ञापयति भगवान् ।" Gn. ५२. गन्तव्यम् Gn. ५३. वयं स्मः Gn. ५४. अद्यमे सत्कृतं कुलम् (66.d.) L., Gn.

(भीमसेनमुद्दिश्य) भोस्तात !

अज्ञानात्तु मया पूर्वं यद् भवान् नाभिवादितः ।
तस्य पुत्रापराधस्य प्रसादं कर्तुमर्हसि ॥६८॥

4 भीमसेनः—एह्येहि पुत्र ! पितृसदृशपराक्रमो भव ।

[५५]अभिमन्युः—अनुगृहीतोऽस्मि ।

भीमसेनः—पुत्र, अभिवादयस्व पितरम् ।

अभिमन्युः—भोस्तात ! अभिवादये ।

8 अर्जुनः—एह्येहि पुत्र[५६] ! (आलिङ्ग्य)[५७]

अयं स [५८]हृदयाह्लादी पुत्रगात्रसमागमः ।
य[५९]स्त्रयोदशवर्षान्ते प्रोषितः पुनरागतः ॥६९॥

पुत्र ! अभिवाद्यतां विराटेश्वरः ।

12 अभिमन्युः—अभिवादये ।

राजा—एह्येहि वत्स !

यौधिष्ठिरं धैर्यमवाप्नुहि त्वं
भैमं बलं नैपुणमर्जुनस्य ।
16 [६०]माद्रीजयोः कान्तिमथाभिरूप्यं
कीर्तिं च कृष्णस्य जगत्प्रियस्य ॥७०॥

(आत्मगतम्) उत्तरासन्निकर्षस्तु मां बाधते । किमिदानीं करिष्ये ? भवतु दृष्टम् । [६१]कोऽत्र ?

20 (प्रविश्य) भटः—जयतु महाराजः !

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५५. Not found in A. D. ५६. वत्स G. ५७. Not found in A. D.
५८. हृदयह्लादी G.D.U. ५९. यत्तद् द्वादश A.D.Un. ६०. माद्रीसुताव A.D.P.
६१. (प्रकाशम्) कोऽत्र Un.

राजा—आपस्तावत् ।

भटः—यदाज्ञापयति महाराजः। (निष्क्रम्य, प्रविश्य) इमा आपः।

राजा[६२]—अर्जुन ! गोग्रहणविजयशुल्कार्थं प्रतिगृह्यतामुत्तरा ।

भगवान्—एतदवनतं शिरः । 4

अर्जुनः—(आत्मगतम्[६३]) कथं चारित्रे मे तुलयति ! (प्रकाशम्[६३]) भो राजन् !

इष्टमन्तःपुरं सर्वं मातृवत् पूजितं मया।
उत्तरैषा त्वया दत्ता पुत्रार्थे प्रतिगृह्यते ॥७१॥ 8

[६४]**भगवान्**—एतदुन्नतं शिरः ।

राजा—भवतु । पितामहसकाशमुत्तरं प्रेषयामः । धर्मराज ! वृकोदर ! धनञ्जय ! इत इतो भवन्तः ।

(निष्क्रान्ताः सर्वे) 12

द्वितीयोऽङ्कः

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६२. राजा — (प्रतिगृह्य) अर्जुन ! ...U. G.

६३. Not found in A. D.

६४. युधिष्ठिरः G. U. And after this line G. & U. have—

राजा—इदानीं युद्धशूराणां चारित्रेषु व्यवस्थितः ।
अन्तःपुरनिवासस्य सदृशीं कृतवान् क्रियाम् ॥७२॥

अद्यैव खलु गुणवन्नक्षत्रम् । अद्यैव विवाहोऽस्य प्रवर्तताम् ।

युधिष्ठिरः—भवतु भवतु । पितामहसकाशमुत्तरं प्रेषयामः ।

राजा—यदभिरुचितं भव (न्ता ? ते)। धर्मराजवृकोदरधनञ्जयाः । इत इतो भवन्तः ।
अनेनैव प्रहर्षेणाभ्यन्तरं प्रविशामः ।

सर्वे—बाढम् । (निष्क्रान्ताः सर्वे)

अथ तृतीयोऽङ्कः

(ततः प्रविशति सूतः)

सूतः—भो भोः ! निवेद्यतां निवेद्यतां सर्वक्षत्राचार्यगुरोगाणां
4 क्षत्रियाणाम् । एष हि

अपास्य नारायणचक्रजं भयं
चिरप्रनष्टान् परिभूय बान्धवान्[2] ।
धनुःसहायैः कुरुभिर्न रक्षितो
8 हृतोऽभिमन्युः क्रियतां व्यपत्रपा ॥१॥ इति ।

(ततः प्रविशतो भीष्मद्रोणौ)

द्रोणः—सूत ! कथय कथय ।

रणभुव[3] अपनीतः केन मे शिष्यपुत्रः
12 क इह मम शरैस्तैर्दैवतैर्योद्धुकामः ।
कथय पुरुषसारं यावदस्त्रं बलं वा
बलवत इव[4] दूतांस्तत्र संप्रेषयामि ॥२॥

भीष्मः—सूत ! कथय कथय ।

16 भग्नापयानेष्वनभिज्ञदोषस्तारुण्यभावेन विलम्बमानः ।
केनैष हस्तिग्रहणोद्यतेन यूथे प्रयाते कलभो गृहीतः ॥३॥

(ततः प्रविशति दुर्योधनः कर्णः शकुनिश्च)

दुर्योधनः—सूत ! कथय कथय । केनापनीतोऽभिमन्युः ।
20 अहमेवैनं मोक्षयामि । कुतः

मम हि पितृभिरस्य प्रस्तुतो ज्ञातिभेद-
स्तदिह मयि च[5] दोषो वक्तृभिः पातनीयः ।

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१. भटः D. २. पाण्डवान् U. ३. रणपट्टुः G. A. U. रणभुव उपनीतो. D.
४. इषु. Un. G. feels that इव is wrong and that it must be इषु.
५. मयि तु U. मम च P. D. A. G.

अथ च मम स[६] पुत्रः पाण्डवानां तु पश्चात्
सति च कुलविरोधे नापराध्यन्ति बालाः ॥४॥

कर्णः—अतिस्निग्धमनुरूपं चाभिहितम्[७]। गान्धारीमातः!

मा तावत् स्वजनधिया तु बालभावाद् 4
व्यापन्नः समरमुखे तव प्रियार्थम्।
अस्माभिर्न च परिरक्षितोऽभिमन्यु-
र्गृह्यन्तां धनुरपनीय वल्कलानि ॥५॥

शकुनिः—बहुनाथः खलु सौभद्रः। मुक्त एवेति संप्रधार्यताम्[८]। कुतः 8

मुञ्चेदर्जुनपुत्र इत्यवगतो राजा विराटः स्वयं
स्मृत्वा चाद्य रणाजिरादर्वाजितं मुञ्चेत्स दामोदरम्।
क्रोधोद्धूतहलात् प्रलम्बमथनाद् भीतेन मुच्येत वा
भीमस्त्वेनमिहानयेद् स[९] बलवान् हत्वा रिपूनूर्जितान् ॥६॥ 12

द्रोणः—सूत! कथय कथय। कथमिदानीं गृहीतः?

पर्यस्तोऽस्य रथो हया नु चपलाश्चक्राक्षमा मेदिनी
तूणी क्षीणशरे त्वमस्य विगुणो ज्याच्छेदवन्ध्यं धनुः।
एता दैवकृता भवन्ति रथिनां युद्धाश्रया व्यापदो 16
बाणैरप्यवकृष्यते खलु परैः स्वाधीनशिक्षस्तु सः ॥७॥

सूतः—आयुष्मन्! पौरुषमयो[१०] धनुर्वेदः। किमायुष्मता न ज्ञायते।

न चापि दोषा भवताभिभाषिताः स चापि बाणौघमयो महारथः।
[११]आवातचक्रप्रतिमस्तु मे रथो गृहीत एवापततता पदातिना ॥८॥ 20

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६. च Gn. ७. चाभिहितं भवता U. ८. अपगतम् Gn. D. ९. बलमहान् G. A. D. P. U. १०. पुरुषमयो–U. ११. अलातचक्र A. D. G.

सर्वे—कथं पदातिनेति !

द्रोणः[१२]—अथ कीदृशः स पदातिः ?

सूतः—किमभिधास्यामि रूपं वा, पराक्रमं वा ?

4 भीष्मः—रूपेण स्त्रियः कथ्यन्ते । पराक्रमेण तु पुरुषाः । तत् पराक्रमोऽस्याभिधीयताम् ।

सूतः—आयुष्मन् !

दुर्योधनः—किमर्थं स्तूयते कोऽपि भवता गर्विताक्षरैः ।
8 कथ्यतां नास्ति मे त्रासो यद्येष पवनो जवे ॥९॥

सूतः—श्रोतुमर्हति महाराजः । तेन खलु

लंघयित्वा जवेनाश्वान् न्यस्तं[१३] आपस्करे करः ।
प्रसारितहयग्रीवो निष्कम्पश्च रथः स्थितः ॥१०॥

12 भीष्मः—तेन हि न्यस्यन्तामायुधानि ।

सर्वे—किमर्थम् ?

भीष्मः—

हृतप्रवेगो यदि [१४]बाहुना रथो वृकोदरस्याङ्कगतः स चिन्त्यताम् ।
16 पुरा हि तेन द्रुपदात्मजां हरन् पदातिनैवावजितो जयद्रथः ॥११॥

द्रोणः—सम्यगाह गाङ्गेयः । बाल्योपदेशात् प्रभृत्यहं तस्य जवमवगच्छामि । इष्वस्त्रशालायां हि

कर्णायते तेन शरे विमुक्ते विकम्पितं तस्य शिरो मयोक्तम् ।
20 गत्वा तदा तेन च बाणतुल्यमप्राप्तलक्षः स शरो गृहीतः ॥१२॥

शकुनिः—अहो हास्यमभिधानम् ![१५]

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१२. द्रोणः—Not in A. D. U. १३. न्यस्तश्चापस्करे U. १४ वा न वा D.
१५. + भोः ! पृच्छामि तावद् भवन्तम् । G. U.

नास्त्यन्यो बलवाँल्लोके सर्वमिष्टेषु कथ्यते ।
जगद्व्याप्तान् भवन्तः किं सर्वे पश्यन्ति पाण्डवान् ॥१३॥

भीष्मः—गान्धारराज ! सर्वमनुमानात् कथ्यते ।

वयं व्यपाश्रित्य रणं प्रयामः शस्त्राणि चापानि रथाधिरूढाः । 4
द्वावेव दोर्भ्यां समरे प्रयातौ हलायुधश्चैव वृकोदरश्च ॥१४॥

शकुनिः—एकेनैव वयं भग्नाः सहसा साहसप्रियाः ।
उत्तरं च तमप्येके कथयिष्यन्ति फल्गुनम् ॥१५॥

द्रोणः—भो गान्धारराज ! अत्रापि तावद् भवतः सन्देहः ! 8

किमुत्तरेणापि रणे विकृष्यते निसृष्टशुष्काशनिगर्जितं धनुः ।
किमुत्तरस्यापि शरैर्हृतातपः कृतो मुहूर्तास्तमितो दिवाकरः ॥१६॥

भीष्मः—गान्धारीमातः! विस्पष्टं खलु कथ्यते । ननु जानीते भवान् ।

बाणपुंखाक्षरैर्वाक्यैर्ज्याजिह्वापरिवर्तिभिः । 12
विकृष्टं खलु पार्थेन न च श्रोत्रं प्रयच्छति ॥१७॥

(प्रविश्य) सूतः—जयत्वायुष्मान् । शान्तिकर्मानुष्ठीयताम् ।

भीष्मः—किमर्थम् ?

सूतः—उचितं ते पुरा कर्तुं ध्वजे बाणप्रधर्षिते । 16
अयं हि बाणः कस्यापि पुंखे नामाभिधीयते ॥१८॥

भीष्मः—आनय । (सूत उपनयति)

भीष्मः—(गृहीत्वा निरीक्ष्य) वत्स ! गान्धारराज ! जराशिथिलं मे चक्षुः । वाच्यतामयं शरः । 20

शकुनिः—(गृहीत्वानुवाच्य) अर्जुनस्य । (इति क्षिपति । द्रोणस्य पादयोः पतति)

द्रोणः—(शरं गृहीत्वा) एह्येहि वत्स !

एष शिष्येण मे क्षिप्तो गाङ्गेयं वन्दितुं शरः ।
पादयोः पतितो भूमौ मां क्रमेणाभिवन्दितुम् ॥१९॥

4 शकुनिः—मा[१६] तावद् भोः शरप्रत्यय इदानीं श्रद्धातव्यम् ।

यौधः स्यादर्जुनो नाम तेनायं चोज्झितः शरः ।
लिखितं चोत्तरेणापि प्रकाशमुपनीयताम् ॥२०॥

दुर्योधनः—

8 तेषां राज्यप्रदानार्थमनृतं कथ्यते य[१७]दि ।
राज्यस्यार्धं प्रदास्यामि यावद्दृष्टे युधिष्ठिरे ॥२१॥

(प्रविश्य) भटः—जयतु महाराजः । विराटनगराद् दूतः प्राप्तः ।

दुर्योधनः—प्रवेश्यताम् ।

12 भटः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

(ततः प्रविशत्युत्तरः)

उत्तरः—

अध्वानमल्पमतिमुक्तजवैस्तुरङ्गै-
16 रागच्छता पथि रथेन विलम्बितं मे ।
कौन्तेयबाणनिहतैर्द्विरदैः समन्ताद्
दुःखेन यान्ति तुरगा विषमा हि भूमिः ॥२२॥

(प्रविश्य कृताञ्जलिः) भो भोः ! आचार्यपितामहपुरोगं सर्वराज-
20 मण्डलमभिवादये ।

सर्वे—आयुष्मान् भव ।

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१६. This line is not found in D. १७. यत: L.

द्रोणः—किमाह तत्रभवान् विराटेश्वरः ?

उत्तरः—नाहं तत्रभवता प्रेषितः ।

द्रोणः—अथ केन त्वं प्रेषितः ?

उत्तरः—तत्रभवता युधिष्ठिरेण । 4

द्रोणः—किमाह धर्मराजः ?

उत्तरः—श्रूयताम् ।

उत्तरा मे स्नुषा लब्धा प्रतीक्षे राजमण्डलम् ।
तत्रैव किमिहैवास्तु विवाहः क्व प्रवर्तताम् ॥२३॥ 8

शकुनिः—तत्रैव, तत्रैव ।

द्रोणः—इत्यर्थं वयमानीताः पञ्चरात्रोऽपि वर्तते ।
धर्मेणावर्जिता भिक्षा धर्मेणैव प्रदीयताम् ॥२४॥

दुर्योधनः— 12

बाढं दत्तं मया राज्यं पाण्डवेभ्यो यथापुरम् ।
मृतेऽपि हि नराः सर्वे सत्ये तिष्ठन्ति तिष्ठति ॥२५॥

द्रोणः—हन्त सर्वे प्रसन्नाः स्मः प्रवृद्धकुलसंग्रहाः ।
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः॥२६॥ 16

(निष्क्रान्ताः सर्वे)

तृतीयोऽङ्कः ।

अवसितं पञ्चरात्रम् ।

शुभं भूयात् । 20

METRICAL ANALYSIS

1. (78) अनुष्टुप् or श्लोक I-2, 7, 8, 11-14, 17, 18, 26, 28, 34, 35, 37, 38, 43, 44, 46, 50-56; II-4, 6, 8, 12-14, 16,17, 19-21, 23, 25, 28, 34, 36-38, 41, 47-50, 52, 53, 55-59, 61-69, 71; III 9, 10, 13, 15, 17-21, 23-26.

   पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
   गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥

2. (12) वंशस्थम् I-22,27; II-1,18,32,33,43, 44; III-1, 8, 11,16.

   जतौ तु वंशस्थमुदीरितं जरौ ।

3. (10) उपजातिः I-10, 21, 29, 45, 48; II-9, 30, 60; III-12, 14.

   स्यादिन्द्रवज्रा यदि तौ जगौ गः ।
   उपेन्द्रवज्रा जतजास्ततो गौ । } अनयोः

4. (9) वसन्ततिलका I-20, 31, 36, 39, 41; II-27, 31, 42; III-22.

   उक्ता वसन्ततिलका तभजा जगौ गः ।

5. (9) शार्दूलविक्रीडितम् I-4, 5, 9, 57; II-26, 29, 39; III-6, 7.

   सूर्याश्वैर्मसजस्ततास्सगुरवः शार्दूलविक्रीडितम् ।

6. (8) इन्द्रवज्रा I-1, 25, 33, 42, 49; II-11, 70; III-3.

   स्यादिन्द्रवज्रा यदि तौ जगौ गः ।

7. (7) मालिनी I-40, 47; II-5, 15, 45; III-2, 4.

   ननमयययुतेयं मालिनी भोगिलोकैः ।

8. (6) शालिनी I-24, 30; II-2, 10, 40, 46.

   मात्तौ गौ चेच्छालिनी वेद लोकैः ।

9. (6) शिखरिणी I-3, 16, 23; II-7, 22, 24.

   रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी ।

10. (4) पुष्पिताग्रा I-19, 32; II-35, 51.

    अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा ।

11. (3) प्रहर्षिणी II-3, 54; III-5. म्याशाभिमनजरगाः प्रहर्षिणीयम् ।

12. (1) उपेन्द्रवज्रा I-15. उपेन्द्रवज्रा जतजास्ततो गौ ।

13. (1) सुवदना I-6. ज्ञेया सप्ताश्वषड्भिर्मरभनययुताम्लौ गः सुवदना ।

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PANCHARATRA

NOTES

पञ्चरात्रम्—पञ्चानां रात्रीणां समाहारः पञ्चरात्रम्. पञ्चरात्रम् is the name of the play. As suggested by this title the action of the play covers five days (अहोरात्र). Hence पञ्चरात्रम would be पञ्चरात्रम (अवधिः) यस्य. This word occurs six times in the course of the play.

1. यदि पञ्चरात्रेण पाण्डवानां प्रवृत्तिरुपनेतव्या, राज्यस्यार्धं प्रदास्यति किल. P. 15 L. 14. & P. 17, L. 12
2. ते पञ्चरात्रेण मयोपनेया P. 15, L. 18.
3. भो आचार्य, अभ्युपगम्यतां पञ्चरात्रम् P. 16, L. 20.
4. अस्तु पञ्चरात्रम् P. 17, L. 8.
5. इत्यर्थं वयमानीताः पञ्चरात्रोऽपि वर्तते P. 47, L. 9.
6. अवसितं पञ्चरात्रम् P. 47, L. 18.

P. l. L. 1. नान्द्यन्ते ततः etc. "*At the end* of the Nandi, *then* enters....... ." Note the repetition here in अन्ते & ततः, which is peculiar to Bhasa. The same stage-direction is found in all dramas attributed to him except the Madhyama Vyayoga where it is simply 'ततः प्रविशति सूत्रधारः'

Evidently नान्दी does not mean here the sloka which comes after this direction and which the Sutradhara recites. It must refer to the preliminary music before the Sutradhara enters the stage. Thus according to Pandit Ganapati Sastri, नन्दिः आनन्दः, तस्या इयं नान्दी—गीतवाद्यवादनादिरूपा क्रिया. But in the case of dramas of other writers a verse which is called the *Nandi* Sloka is given at the beginning of the play and after that the stage direction नान्द्यन्ते प्रविशति सूत्रधारः. In Bhasa's plays as the Sutradhara's entrance into the stage is at the very commencement and as he is made to recite the benedictory sloka, these dramas are known as 'सूत्रधारकृतारम्भ'. *cf.*—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ Bana.

V. 1. In this verse twelve names of the dramatis personæ of the play (including even the cows of Virata) are introduced by *paronomasia* which is in Sanskrit called मुद्रालङ्कार. This figure of speech is employed in three other plays of Bhasa, viz. प्रतिज्ञायौगन्धरायणम्, स्वप्नवासवदत्तम् and प्रतिमानाटकम्.

L. 6. उत्तरगः—उत्तरं गच्छतीति—' who moves by an excellent path.' *cf.* ' उपर्युदीच्यश्रेष्ठेष्वप्युत्तरः ......'–Amara. अभिमन्युः– मन्युं यज्ञम् अभिगतः– ' intent on sacrificial performances.'

LL. 7-8. These sentences occur *verbatum* in as many as eight plays of the Trivandrum group (viz. दूतघटोत्कचम्, कर्णभारः, ऊरुभङ्गम, मध्यमव्यायोगः, अभिषेकः, बालचरितम्, दूतवाक्यम् and पञ्चरात्रम्) which goes to indicate that all these works are of the same author.

L. 10. अहो...यज्ञसमृद्धिः ! The reference here is to a sacrifice which Duryodhana was performing and at the completion of which the Kauravas started for the गोग्रहण. The Mahabharata makes no mention of such a sacrifice at that time. According to it, when Yudhishthira performed the Rajasuya, Duryodhana too wanted to perform the same Yaga out of rivalry. But, as it was not permissible, he performed the पौण्डरीकयज्ञ; and it was during the eleventh year of the exile of the Pandavas *i. e.* nearly two years earlier than the occasion described by Bhasa in the play.

The *Yajna samriddhi* is described in I. 3, 4 and 5.

V. 3. It should be noticed that this verse does not make a direct introduction of the Brahmins who appear on the scene after the conclusion of the prologue.

L. 15. स्थापना—Prologue; Introduction. स्थापना, प्रस्तावना and आमुखम् are synonyms. Generally the prologue is termed प्रस्तावना

in the classical plays. But Bhasa uses the term स्थापना in eleven out of his thirteen plays. In his बालचरित no such expression has been used, while the prologue of his कर्णभार is styled प्रस्तावना. In his प्रतिज्ञायौगन्धरायणम् there are आमुखम् and प्रस्तावना as V. L. for स्थापना.

The रसार्णवसुधाकर (विलासः २.) makes a distinction between प्रस्तावना and स्थापना— (But this is not generally accepted)

प्रस्तावना स्थापनेति द्विधा स्यादिदमामुखम् ।
विदूषकनटीपारिपार्श्वकैः सह सँल्लपन् ॥
स्तोकवीथ्यादिसहितान्यामुखाङ्गानि सूत्रभृत् ।
योजयेद्यत्र नाट्यज्ञैरेषा प्रस्तावना स्मृता ॥
सर्वामुखाङ्गवीथ्यङ्गसमेतैर्वाक्यविस्तरैः ।
सूत्रधारो यत्र नटीविदूषकनटादिभिः ।
सँल्लपन् प्रस्तुतं चार्थमाक्षिपेत् स्थापना हि सा ॥

It must be noted here that the prologues of Bhasa are very brief and silent over the names of the play, the author and his patron. For other peculiarities, see Introduction.

P. 2. L. 4. (V. 3.) The cooked rice and the Kasa flowers are both white in colour. Hence the उत्प्रेक्षा.

cf. शरच्छशाङ्कगौरेण वातविद्धेन भामिनि ।
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥—Svapna. IV.

(V. 4.) L. 9. अमरोत्तममुखम्:— अमराणाम् उत्तमं मुखम् *cf*. अग्निमुखा वै देवाः। Fire is considered to be the carrier of the oblations to gods. L. 11. नृपे सद्गुणैः, etc.—construe नृपे (वसद्भिः) सद्गुणैः गर्जत् इदं. For similar use of the locative *cf*. न खलु दुर्योधन एव, पृथिव्यां राजानः सर्वे प्राप्ताः II. एकस्मिन् पितरि गुणानवाप्नुहि त्वम् II. and ललाटविवरे स्वेदं करेणाक्षिपन्—ऊरु sl. 23. देवालय *l*. 12=heaven; *cf*. स्वरव्ययं स्वर्गनाकत्रिदिवत्रिदशालयाः—अमर. Hence देवालयं = the region of heaven.

(V.5.) L.17. शिष्यस्कन्धनिवेशिताञ्चितकराः—This idea occurs in Bhasa's Avimaraka VI, thus: सौवीरराजः— अथ मां दृष्ट्वा...शिष्ये स न्यस्तकरः क्रुद्धः......मां बहुधा क्षेप्तुमारब्धः ।

P. 3, (V.6.) **L.** 1. एषा दीप्तैकयूपा कनकमयभुजेव—*cf*. कनकयूपविलंब-बाहुः—Urubhanga V. 36 & रुचिरकनकयूपव्यायतालम्बबाहुः—Uru. V. 56.

L.2. चैत्याग्नि is the sacred or sanctified fire which is of three kinds *viz*., गार्हपत्य, आहवनीय and दक्षिण. Any fire other than this is लौकिकाग्नि. The comparison of these two fires with a Brahmin and Sudra respectively is apt. प्राग्वंशं (L. 4)—प्राग्वंशः=a sacrificial room having its columns turned towards the east. *cf*. रघुवंश XV 61. (प्राचीनस्थूणो यज्ञशालाविशेषः Malli.; but some interpret the word to mean 'a room in which the friends and family of the sacrificer assemble.'— V. S. Apte.) प्राग्वंशं प्राग् हविर्गेहात्—Amara. प्राग्वंशः पत्नीशालाख्यः अग्निशालायाः प्राग् यो भागः—क्षीरस्वामी.

धूमो गज इव-The volume of smoke is compared to an elephant. For similar comparisons *cf*. वप्रक्रीडापरिणतगजप्रेक्षणीयं—Megha. 2. & तस्याः पातुं सुरगज इव व्योम्नि पूर्वार्द्धलंबी—Megha. 53.

(V.8.) L. 9. शकटी. शकटी & शकटिका—diminutive forms of शकट. (*cf*. सुवर्ण-शकटिका, मृत्तिकाशकटिका etc. मृच्छ० VI) The word means a small cart.

(V.9.) LL. 11–15. In this verse either वह्निः (*l*. 2) or पावकः (*l*.4.) is redundant. सूर्य इव आचरति - सूर्यायते.

(V. 10.) L. 17. वल्मीकम् = वलन्ते (प्राणिनः) अत्र. दहनेन भीताः is irregular according to Paninian standard (भीत्रार्थानां भयहेतुः). The regular form would be दहनात् भीताः as in I, 7. The उपमा in this verse has been possible just because the serpents are taken to be just five in number to conform with the five *Indriyas*. The *Indriyas* referred to here are the ज्ञानेन्द्रियाs *viz*, श्रोत्र - त्वक् - चक्षुषी-जिह्वा & नासिका.

P. 4. (V.11.) L. 3. कोटरस्य अन्तरमेव देहः, तस्मिन् तिष्ठन्तीति–कोटरान्तर-देहस्थाः. The रूपक in this word is the basis for the उत्प्रेक्षा in प्राणा इव.

(V.12.) LL. 5-6. *Cf*. एकेनापि कुवृक्षेण कोटरस्थेन वह्निना।
दह्यते तद्वनं सर्वं कुपुत्रेण कुलं यथा ॥ —चाणक्य शतक.

(V.13.) LL.8–9. वंश=1. Race and 2. the Bambu plant; hence the श्लेष. With भाग्यानीव etc. *cf*. चक्रारपंक्तिरिव गच्छति भाग्यपंक्तिः; and

with उन्नमन्ति नमन्ति च *cf.* उन्नमति नमति वर्षति गर्जति मेघः करोति तिमिरौघम्. -मृच्छ. V 26.

(V. 15.) L. 14. क्षुप = a small tree. The word occurs in नभोमार्गरूढक्षुपाः नीलांबुदाः Av. V 6.

P. 5, L. 1. सत्पुरुषरोष इव. *cf.* रोषः कुपुरुषस्येव etc. in चारुदत्त I. 28.

L. 2. एतदग्नेर्बलं etc.—*cf.* अग्निः कक्ष इव...त्रिषयान्तेऽवसीदति–Pratijna II. 11. and दाह्याभावान्न खेदाज्ज्वलन इव वने शाम्यति...मुद्रा. I. 11.

L. 3. दानशक्तिरविार्यस्य etc. is well illustrated in the चारुदत्त which makes any one feel that the plot of चारुदत्त was already in the mind of Bhasa when he wrote this verse.

L.10. वयमपि तावदुपस्पृशामः—*cf.* ब्राह्मेण विप्रस्तर्थेन नित्यकालमुपस्पृशेत् । त्रिराचामेदपः पूर्वं द्विःप्रमृज्यात्ततो मुखम् । खानि चैव स्पृशेदाद्भिरात्मानं शिर एव च ॥ Manu II.

L. 16. आगतकथामधुरं (रां)—Here आगत has to mean 'past' lit. coming from the past.

P. 6. LL. 14–15. With कृतश्रद्धोह्यात्मा &c *cf.* श्रद्धेयः स्वजनस्य etc. Pratima IV 27.

L. 16. The Variant यदिह कथयन्त्येतदनृतं gives better sense than the one in the text. The line is to be construed thus—मृतैः प्राप्यः स्वर्गः (इति, यत् एतत् इह कथयन्ति (तत्) अनृतम्.

L. 18. गान्धारीमातः this vocative is irregular grammaticaly. But Bhasa uses this form very frequently. *Cf.* कैकेयीमातः, कौसल्यामातः, सुमित्रामातः in प्रतिमा; यादवी मातः, शौरसेनीमातः in बालचरितम्., and काणेलीमातः in चारुदत्तम्. Even the Mahabharata (Karna P. 180.2). employs the form कुन्तीमातः. *cf.* Panini's rule नृद्यतश्च 5—4—153.

P. 7. LL. 5-8 (V. 25.) इक्ष्वाकु......अम्बरीषाः—इक्ष्वाकु son of मनु-वैवस्वत was the first king of the solar race. शर्याति also was a son of मनु वैवस्वत (but the लिंग पुराण states that he was a son of नहुष). ययाति was the son of Nahusha. मान्धातृ was a prince and son of king युवनाश्व. नाभाग was the son of श्रुत, a descendant of सगर. नृग was one of the sons of the great, वैवस्वतमनु. अम्बरीष was the

son of मान्धातृ. All these kings were famous and are remembered even to this day for their greatness. With नष्टाः शरीरैः क्रतुभिर्धरन्ते cf. हतेषु देहेषु गुणा धरन्ते—कर्णभार. 17.

LL. 11-12. अयमक्रमः—etc. cf. राजा—रामो लक्ष्मणो वैदेहीत्ययमक्रमः। सुमन्त्रः— अथ कः क्रमः ?—Pratima II.

LL. 14-15. (V. 26.) Bhishma was no doubt an incarnation of one of the eight वसुs and as such a deity in human form. But Bhasa uses the term दैवत in a very general sense. cf. तमहं द्रष्टुमिच्छामि दैवतं परमं मम.—Pratima VI 3 ; हिडिम्बा—किमेष मानुष आनीतः ? दैवतं खल्वयं !—Madhyama; and द्वैपायनहलायुधकृष्णविदुरप्रमुखानां कुरुयदुकुलदैवतानां प्रत्यक्षप्रवृत्तं गदायुद्धम् !—Uru.

L.17, (V.27.) द्रोण was स्वयं जनित. See महाभारत, आदिपर्व, ch. 130: गंगाद्वारं प्रति महान् बभूव भगवानृषिः । भरद्वाज इति ख्यातः सततं संशितव्रतः। सोऽभिषेक्तुं ततो गंगां पूर्वमेवागमन्नदीम् । महर्षिभिर्भरद्वाजो हविर्धाने चरन्पुरा ॥ ददर्शाप्सरसं साक्षाद् घृताचीमाप्लुतामृषिः । रूपयौवनसंपन्नां मदहप्तां मदालसां ॥ तस्याः पुनर्नदीतीरे वसनं पर्यवर्तत । व्यपकृष्टांबरां दृष्ट्वा तामृषिश्चकमे ततः ॥ तत्र संसक्तमनसो भरद्वाजस्य धीमतः । ततोऽस्य रेतश्चस्कंद तदृषिर्द्रोण आदधे ॥ ततः समभवद् द्रोणः कलशे तस्य धीमतः ॥

L. 20. महत्तर is the comparative of महत्, like महीयस्.

P. 8, L. 6. With बुद्धिप्रशमनं cf. दर्पप्रशमनं P. 37, L. 3.

LL. 9-10 (V. 29.) आप्तदक्षिणान्—आप्तेभ्यः दक्षिणा येषु तान् । But, Paranjpe prefers आप्ता प्राप्ता दक्षिणा (ब्राह्मणैः) येषु तान् । cf. ईजे चाप्यश्वमेधेन ययातिरिव नाहुषः । अन्यैश्च बहुभिर्धीमान् क्रतुभिश्चाप्तदक्षिणैः ।—MB. नलोपाख्यान.

L. 10.—After युधिष्ठिर had performed the राजसूययाग, all the Kauravas were jealously ambitious that दुर्योधन too should perform the same sacrifice. Hence, such is the benediction by Sakuni.

[जरासन्ध इव—जरासंध was the son of बृहद्रथ. He was born in two halves which were put together by a Rakshasi by name Jarā; hence, his name became Jara-sandha. He was king of Magadha and the father-in-law of Kamsa. He had conquered a number of kings and kept them under captivity. When he

heard that Kamsa was slain by Krishna, he besieged Madhura eighteen times with a large army but was repeatedly repulsed. At the time of Yudhishthira's राजसूय sacrifice, Krishna, Arjuna and Bhima went to Jarasandha's capital in the disguise of Brahmanas, in order to liberate the kings imprisoned by him. Jarasandha refused to release the kings and thereupon a single combat ensued between him and Bhima. In that combat Jarasandha was slain.]

Reference to Jarasandha reccurs in P. 9, L. 11 & II-57.

L. 11. उद्योगं जनयति-This phrase occurs also in प्रतिमा. I—(अस्मद्राज्यभ्रंशो भवत: उद्योगं जनयति). With उद्योग *cf.* II 8a. and II 7c. (समुद्योगं).

L. 13. प्राप्तक्रमं—Paranjpe gives 'प्राप्तपर्याय' as a V. L.

P. 9, L. 7. वासुभद्र:=कृष्ण: (जगत्यां सर्वहृदये वसतीति वासु:-क्षीरस्वामी.) सर्वत्रासौ समस्तं वसत्यत्रेति वै यत:। ततोऽसौ वासुदेवेति विद्वद्भि: परिगीयते ॥ विष्णु पु० Instead of the usual देव, भद्र is added here to वासु as in रामभद्र; (or वसुदेव=वसुभद्र and by तस्य अपत्यं पुमान् we have वासुभद्र:) For the use of the same word by Bhasa, *cf.* II 45c. & दूतवाक्य 6.

According to the Mahabharata, Abhimanyu did not participate in the battle of the cattle raid, but was summoned to मत्स्यपुर when it was decided that उत्तरा should be married to him. Bhasa deviates from this story and introduces him even at the very commencement of the play under some pretext, for the excellent dramatic effect in Act II.

L. 12. पितृसदृशपराक्रमो भव. For the same benediction see p. 40, L. 4. and *cf.* वृद्ध:—पितृसदृशगुणकीर्तिर्भव ।—(म० व्या०)

L. 13. सर्वे—एतत्सर्वराजमण्डलं etc. Note that the stage directions in P. 6 do not specify that there were other kings too on the stage.

LL. 18–19. (वि+अप+श्रि) has been used by Bhasa to mean 'request.' For the use of the word in the same sense *cf.*—
1. वृद्ध:—हन्त ! निराशा: स्म: । भवतु पुत्र, व्यपश्रयिष्ये तावदेनम् । (म०व्या०)
& 2. काञ्चुकीय:—भवति, महती खल्वस्य व्यपाश्रयणा । कथं प्रतिजानीम:? (स्वप्न.I)

P. 10, LL. 3-4. (V. 30.) *Cf.* फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति.—Pratima I 13. & स्वार्थे कास्मिन् समीहा पुनरधिकतरे त्वामनार्यं करोति.—Mudra. V. 19.

L.22. मम has एकदेशान्वय with कार्य in the compound कार्यक्रिया. 'मुखोदकम्' occurs twice in Svapna. IV.

P. 11, L. 4. करणं is used here in the technical sense of 'a proof,' 'a bond,' 'a document' etc. *Cf.* Manu. VIII 51, 52 & 154.

LL. 7-10. (V 33.) संवत्सरैर्द्वादशभिः— In fact nearly 13 years had elapsed up to the present occasion of the play; but the play refers several times to the number of years as twelve. *e.g.* (1) संवत्सरैः द्वादशभिः न दृष्टा I 33 b. (2) संवत्सरैर्द्वादशभिर्न दृष्टाः I 46 b. (3) यत्तद् द्वादशवर्षान्ते etc. II 63 cd. (4) यत्तद् द्वादशवर्षान्ते प्रोषितः पुनरागतः। II 69 cd. (n.५९) [Note that according to the Mahabharata, the Kauravas were fully aware of the whereabouts of the Pandavas during the first 12 years of their exile, as evidenced by the घोषयात्रा and Jayadratha's द्रौपदीहरण.] To respond to the relative pronoun येषां in the 1st line, there must be तेषां along with पाण्डवानाम्. With भिक्षा *cf.* व्यपश्रयिष्ये P. 9, L. 18 *supra.*

L.12. (V. 34.) उपन्यस्त=entrusted. Duryodhana was entrusted as a pupil to Drona. Vide बालं ह्यपत्यं गुरवे प्रदातुः I 21 c.

L. 17, (V. 35.) याचितैः=याचनाभिः। किं वरं ?—(1) याचितैः दत्तम् (उत) (2) बलात्कारेण तैर्हृतम् ।

L. 20. मित्रमुखस्य शत्रोः— Of an enemy with the outward appearance of a friend. *Cf.* विषकुंभं पयोमुखम्—चाणक्यशतक.

P. 12, L. 7. माने च धर्षिताः— When द्रौपदी was dragged into the court-hall etc.

L. 9. धृताश्रयवृत्तिः &c. *cf.* कैकेयी— जात ! शुल्कलुब्धा ननु प्रष्टव्या। —Pratima III.

L. 11. With येन भीमः सभास्तम्भं तुलयन्नेव etc. *cf.* एष दुरात्मा भीमः सर्वराजसमक्षमवमानितां द्रौपदीं दृष्ट्वा प्ररुद्धामर्षः सभास्तम्भं तुलयति &c.-दूतवाक्य.

एकस्मिन्-though the person is not named actually, he is evidently शकुनि himself who has been instrumental for all that mischief.

LL. 16-18, (V. 39.) ज्येष्ठो भवान्-Note that according to Mahabharata, Duryodhana was not the eldest of the कौरवपाण्डवाs. युधिष्ठिर was the eldest; Bhima and Duryodhana, who were both born on the same day, were next to him. *Cf.* यस्मिन्नहनि भीमस्तु जज्ञे भारतसत्तम । दुर्योधनोऽपि तत्रैव प्रजज्ञे वसुधाधिप । MB., Adi. 'The relative pronoun ये at the commencement of the verse has तान्' for its corresponding demonstrative pronoun in the last line. ते in *l.* 4. is genitive and not nominative.

P. 13, L. 2. वरगुरुष...This expression refers to the Pandavas, here. In the मृच्छकटिक, the same occurs frequently.

L.6. प्रभावी=प्रभुः=(प्रभवः). For the uses of प्र+भू *cf.* Madhyama Vyayoga 51. and अरे चेट, तत्रापि न प्रभवामि—मृच्छ VIII.

(V. 41.) L. 12. यदि वा=or. *cf.* निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु । भर्तृहरि. (I.74.) L. 13. महाकुलानां भेदाः—Dissensions of high families *cf.* मम हि पितृभिरस्य प्रस्तुतो ज्ञातिभेदः । III 4 *1. below*

L. 14. धर्माधिकारवचनेषु—The locative here has been used in the sense of the instrumental. शमीभवन्ति is a faulty expression; but Prof. Paranjpe has attempted at a clarification of it, thus—" अशमाः=अविद्यमानाः शमाः येषां ; अप्रशान्ता इति यावत् । अशमाः शमाः (?) यथा स्युः तथा भवान्ति=शमी भवन्ति." *cf.* परिष्वंगः शमीक्रिया I 43. and...नष्टानि कार्याणि शमीकरोति Avi. VI 16.

L. 20. हन्त विपन्नं कार्यम् - This occurs also in Balacharita I. With this *cf.* यदि मां प्रहरेद्रक्षो महत्कार्यं विपद्यते-Abhi. II 16.

P. 14, (V. 43.) L. 5. वटुचापलम्—Here वटु is a deprecatory term. *Cf.* अपि नाम दुरात्मा चाणक्यवटुः अतिसंधातुं शक्यः स्यात्—मुद्रा IV.

L. 15. यदि दातव्ये राज्ये—Here यदि and the locative absolute together are incompatible.

(V. 45.) L. 19. सुभ्रातृता - शोभना भ्रातृता. Bhasa also uses the word सौभ्रात्र in his Pratima (I 30 and VI) and Abhi. III 25.

L.21. बलवत्प्रत्यमित्रः—बलवन्तः प्रत्यमित्राः-(शत्रवः)-यस्मिन् सः=(कुदेशः)

P. 15, (V. 46.) L. 2. शून्यम्-(such a country is) non-existant. With यत्र राजा युधिष्ठिरः *cf.* संपन्नसस्या च मही निरातंका भविष्यति । ... न भयं त्वां विशेत्र यत्र राजा युधिष्ठिरः । MB. Virata. ch. 28.

(V. 47.) With *ll.* 5 & 6 *cf.* सलिलमिदं करणं प्रतिग्रहाणाम् I 32 d. तादिदमपनयो वा etc. shows that Duryodhana was not sincere in fulfilling the promise but only wanted to avoid blame by making a show of granting what was promised. 'नृप' refers to शकुनि.

L. 15. The object of समानयतु is from the context प्रवृत्ति; but पाण्डवान् also fits in. *cf.* ते पंचरात्रेण मयोपनेयाः I 48 c.; and तत्कुतो नु खलु पाण्डवानां प्रवृत्तिरुपनेतव्या ? p. 16, *l.* 5.

(V. 48.) L. 17. कर्तुकामैश्छलनं—*cf.* अच्छलो धर्मः p. 15, *l.* 19; प्रद्योतः स्वामिनं छलयितुकाम इति प्रवृत्तिरुपगता नः— Pratijna I; अच्छलं मित्रत्वं नाम Avi. IV; and अच्छलो हि स्नेहो नाम Avi. V.

(V. 49,) L. 22. With सत्या प्रतिज्ञा हि etc. *cf.* III 25 and कुलं च नः सत्यधनं ब्रवीमि ते - Pratima. IV 20 c.

P. 16, (V. 50.) L. 3. हनूमत्वं=हनूमतः भावः. हनूमान् was able to find out Sita although her whereabouts were not at all known. So द्रोण wishes that he too were fortunate like हनूमान्, to find out the Pandavas.

LL. 5–6. तत् कुतो नु खलु पाण्डवानां प्रवृत्तिरुपनेतव्या ? Drona puts this question to himself and just then the भट enters and announces 'विराटनगरात्' etc. Here the word विराटनगरात् is an answer (and a correct answer) to the question of Drona, although neither Drona nor the भट put the two together as a question and its answer But the audience are able to appreciate the situation. This dramatic irony is technically called in Sanskrit 'पताकास्थान'. The use of पताकाs is considered to be a distinguishing feature of Bhasa's dramas. *Cf.* सपताकैर्यशो लेभे भासो देवकुलैरिव. The साहित्यदर्पण gives the following definition for पताकास्थान—यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिंगोऽन्यः प्रयुज्यते । आगन्तुकेन भावेन

पताकास्थानकं तु तत् । This verbal irony has another name 'गण्ड:' and is defined—'गण्डः प्रस्तुतसंबन्धि भिन्नार्थं प्रस्तुतं वच:' For similar instances of पताकाs by Bhasa, see Abhi. V; Avi. III Pratijna. II; Pratima I; Svapna. etc.

(V. 51.) L. 16. बाहुभ्यामेव हिंसितम्-This force of 'एव' is explained in अशस्त्रजनितो वध: (*l.* 18) and II 55.

P. 17. L. 4. Prof. Paranjpe notices the following as a V. L. for this line.—अत्र पाण्डवा इति कथं भवान् जानाति ।

(V.53.) LL.5-6. पण्डित=पण्डा धी: (जाता) यस्य स:. बाल is redundant in बालचापलं as it is to be construed with वत्सानां. With शृङ्गस्थानानि etc. *cf.* Balacharita III. 4.

L. 7. With हन्त ! सिद्धं कार्यं *cf.* हन्त विपन्नं कार्यम् P. 13, *l.* 20. and see note thereon.

LL. 10-16. With these *cf.* the following lines—
भरत:—मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि ।
राम:— एवमस्तु । (Pratima. IV)

L. 15. काले = काले प्राप्ते. For similar use of the word *cf.* Pratijna III and Bala. II.

L 16. Here अथ means '*and*'. *Cf.* गणितमयकलां वैशिकीं हस्तिशिक्षाम् । —मृच्छ. I 4.

P. 18. LL. 17-18. Although Sakuni agrees to lead them in the battle with his chariot, note that he has ordered only his elephant to be brought. (*l.* 11 *above.*)

ACT II.

P. 19. There is much in common between this Scene of cowherds and the one occurring at the beginning of बालचरित III. Many of the proper names and even sentences of this Scene repeat in the said scene of the बालचरित.

L. 3 (or 12.) Such a longing for the political supremacy of the king of the country is found in many of the plays of Bhasa. His Bharatavakyas generally give expression to this longing.

LL. 7-8, (15-16.) This is considered an ill-omen. *Cf.* रूक्षस्वरं वाशति वायसोऽयं and शुष्कवृक्षस्थितो ध्वांक्ष आदित्याभिमुखस्तथा—मृच्छ. IX 10-11.

P.21, LL.7-8. The idea of दिवाचन्द्र occurs also in चारु॰IV 1.

L. 9. (11.) With दहि पिण्डपण्डरेहि (दधिपिण्डपाण्डरैः) *cf.* दधिपिण्ड-पाण्डरेषु प्रासादेषु etc. Avi. II.

L. 14-15. पक्कणं—a hut. पक्कण शबरालयः—Amara. The derivation of the word is however पचः कणः यत्र । पच्यते अस्मिन् इति। Ganapati Sastri observes thus in his commentary—"यद्यपि पक्कणः शबरालयः, तथापि शबरसंबन्धस्यात्राविवक्षा । अवरजातिगृहत्वसाम्याद् गोपालगृहे शबरगृहत्वारोपो वा"; but contrary to this, Pusalkar remarks in his 'Bhasa–A study' p. 395. n. 3.—" Pakkana signifies 'residence of a Candala' as the cowherds have come out for celebrating the birthday of their king and it is at the approach of the Kuru army that in their hurry they speak of entering the residences of the Candalas." The word occurs also in the Bala. III, where it clearly does *not* mean "residence of Chandalas." Hence, if the word could mean simply 'hut' there, it is unnecessary to suppose that it means something more than that here.

P. 22, (V. 1) LL. 4-5. The instrumental ending in वत्सैः, गोगणैः and गोवृषैः is उपलक्षणार्थे (तृतीया). Hence construe द्रुतैश्च...... गोवृषैः उपलक्षितं (युक्तं)...गवां कुलं etc.

L. 10. काञ्चुकीयः is the term by which Bhasa introduces his chamberlains in his dramas (Sv. Py. Pr. & Abhi.), while कञ्चुकी is the term that other dramatists employ in their works.

(V. 2) L. 11. बद्धगोधाङ्गुलित्राः— अङ्गुलिं त्रायते इति अङ्गुलित्रं; गोधा च अङ्गुलित्रं च गोधाङ्गुलित्रे; बद्धे गोधाङ्गुलित्रे यैः ते—बद्धगोधाङ्गुलित्राः. गोधा is a leather strap wrapped round the (left) wrist to prevent injury from the bow-string. The अभिधानकोश has—"गोधा प्राणिविशेषे स्याज्ज्याघातस्य च वारणे." According to क्षीरस्वामिन् the word गोधा (*f*) is derived from गुध्—परिवेष्टने and it is चर्मादिमय. अङ्गुलित्र is a similar

contrivance to prevent injury to the fingers (of the right hand) discharging arrows.

LL. 15–16. With अकालनिवेदनं etc. *cf.* अकाले स्वस्थवाक्यं मन्यु मुत्पादयति (P. 27, *l.* 20). पुण्याह=happy day. This expression has been used by Bhasa in the same sense elsewhere too. *Cf.* Pratijna III 4. b.

L. 17. अतिपाति—अन्यानि सर्वाणि कार्याणि अतिक्रम्य पततीति. = Very urgent. This occurs also in Abhi. IV.

(V. 3) L. 21. मा तावत्—Bhasa frequently uses this expression in the sense of 'shame'—'out upon it.' *Cf.* III 5. *infra.*

P 23, L. 2. कराणि = tributes "पुन्नपुंसकयोश्चोरं करमाहार्यमित्यपि" -इति वैजयन्ती। The use of the word in the neuter gender is, however, rare.

L, 4. (प्रविश्य) भटः—Here there is no need for the stage direction प्रविश्य because this भट, Jayasena by name, is the same as the one that had conversed with the Kanchukiya (in p. 22.) just a little time before and who had not yet retired from the Scene.

L. 7. एष समासः- This occurs also in Avi. II and Pratijna II.

(V. 5) LL. 13–14. *Cf.* हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः । उभे बहुमते लोके नास्ति निष्फलता रणे ॥ Karna. 12; जविन्स प्राप्स्यते राज्यं मृतो वा स्वर्गमेष्यति। Panchatantra III; and हतो वा प्राप्स्यसि स्वर्गं जित्वा वा भोक्ष्यसे महीं। etc. Bh. Gita II.

L. 16. मामन्तरेण = मां प्रति. L. 18. परोक्षमपि etc. — because Virata's affection for the Pandavas was not प्रत्यक्ष.

P. 24, (V. 7) L. 8. समुद्योगं and (V. 8) L. 15. उद्योगः means military preparation for an assault. See note on उद्योगं P. 8, *l.* 11. With श्रीर्न संतोषमिच्छति ? *Cf.* (1) साहसे खलु श्रीर्वसति—चारु IV ; & (2) राजा—गुरुपुत्र ! फलमपरितोषस्य—ऊरु.

P. 25, (V. 9) L. 1. एकोदकत्वम्—एकं उदकं निवापोदकं येषां ते एकोदकाः; तेषां भावः एकोदकत्वं=Relationship by reason of participation in one and the same offering of water. युधिष्ठिर has एकोदकत्व with

the Kauravas and hence he feels compunction in this manner.

(V. 10) L. 9. With सर्वं श्लाघ्यं यत् क्षमा ज्ञायते मे !, *cf*. विदूषकः—श्लाघनीयं भवेद् यदि लोको जानाति.—Pratijna III.

L.12. पृथिव्यां राजानः—For the use of the locative in पृथिव्यां, see note on गर्जन् नृपे etc. I. 4. c.

P. 26 LL. 2–3. Notice the quick movement of the action of the play. The Bhata has just gone to fetch the Suta and lo! there comes the Suta. This quick action and the direction निष्क्रम्य प्रविश्य is a peculiar characteristic of Bhasa's plays.

(V.13) L. 4. रणातिथिः= रणार्थं (or रणे) प्राप्तः अतिथिः. *cf*. आगतोऽहं न पश्यामि द्रष्टुकामो रणातिथिः। Abhi. IV.

(V. 14) LL. 7–8. Note that according to the MB., as Virata had gone for the दक्षिणगोग्रहण, Uttara, who was present in the palace, was obliged to go to rescue the cattle. But in the play, it is strange that although the king is present, Uttara goes to the defence even before the king is informed of the cattle-raid.

(V. 15) L. 14. With युद्धदोषान् ब्रवीमि, *cf*. पूर्वं तावद्युद्धसंबद्धदोषाः etc. —Pratijna I. 13.

LL. 16–17. These lines repeat themselves with very slight modifications in many plays of Bhasa and mark one of the peculiar traits of his plays. *Cf*. Pratijna II.

(V.16) L. 26. अनुज्ञातोऽसि किं तेन, (यद्वा) न राज्ञां सारथिर्भवान् ? This is a sentence where the alternative is implied. Bhasa generally omits the conjunction वा (or यद्वा). *cf*. तान् धारयिष्यसि (वा) मृगैः सह वर्तयन्तु ?—I 39 d. इहायं समुदाचारो (वा) ग्रहणं परिभूयते ?—II 47 cd.

P. 27. (V.18) LL. 7–8. With this verse, *cf*. का कथा बाणसन्धाने ज्याशब्देनैव दूरतः। हुंकारेणैव धनुषः स हि विघ्नानपोहति ॥ शाकुंतल—V 1.

L. 9. This is a repetition of *l*. 15. p. 26.

LL. 10–11. See note on *ll*. 2–3, P. 26 *above*.

L. 20. With this line, *cf. ll.* 15-16. p. 22.

P. 28. LL. 1-2. These lines speak for themselves about the Brahmins of Bhasa's days and show how much regard others had for them. With these lines, *cf.* काञ्चुकीयः—प्रसीदतु महाराजः । ... न महासेनसमीपेऽनृतमभिहितपूर्वम् ॥ राजा —आ अस्त्येतत् ।—Pratijna II; and काञ्चुकीयः—प्रसीदतु महाराजः । अनृतं नाभिहितपूर्वं मया । — बालचरित II. The sentence गच्छ; भूयो ज्ञायतां वृत्तान्तः । reccurs in *l.* 16 next page.

(V. 21) With the beginning and end of this verse and the next line भोः ज्ञायतां शब्दः, *cf.* the same of Pratijna IV 23. Note that it is not clear whom the king addresses when he says ज्ञायतां शब्दः, as the भट was not there. The information he required is however supplied to him by the Bhata the very next moment. (See II 22.)

LL. 3-7. See note on *ll.* 2 & 3, P. 26.

(V. 22) L. 14. स्रवति is used transitively which is irregular. See note on *l.* 15. p. 35.

(V. 23) LL. 16-17. Arjuna had a pair of quivers which were inexhaustible. *Cf.* प्रादाच्चैव धनूरत्नमक्षय्यौ च महेषुधी—MB, Adi, ch. 225. Bhasa refers to the same in II 61. b ; and reference to खाण्डव is made also in Dutavakya 32. (वह्नेः खाण्डवमश्नतः सुमहती वृष्टिः शरैश्छादिता ।)

(V. 24) L. 21. For ध्वजे Paranjpe notices a V.L. स्वजे, which would refer to द्रोण as he is described as 'जनितो भवान् स्वयं'—I. 27. With ध्वजे बाणं दृष्ट्वा, *Cf.* उचितं ते पुरा कर्तुं ध्वजे बाणप्रधर्षिते—III. 18.

P. 29. (V. 26) L. 7. भीष्मं रामशरैः etc. The reference here is to a fight between भीष्म and परशुराम in which the latter accepted his defeat. Both of them were no doubt equals. For details, see MB. Udyoga. ch. 179-186. द्रोणं च मन्त्रायुधं—Drona was proficient in the art of discharging अस्त्रs by means of simply repeating some incantations. Hence he was known as मन्त्रायुध. With तुल्यं वयो रक्षति *l.*10, *cf.* वयस्तुल्यं हि नः सूनुना. II 39 a.

(V 27) LL. 12-15. Arjuna (Brihannala) in fact wanted only to make a show of attacking his son by approaching him with his chariot; hence, whenever Abhimanyu, not knowing that बृहन्नला was his own father Arjuna, would try to strike at him, Arjuna would quickly drive back his own chariot and escape. *Cf.* अहमपि च परिक्षतो भवेयं यदि न मया परिवर्तितो रथः स्यात्। II 51 cd.

In योग्योपदेशम् the first member allows itself to several renderings. (1) योग्येभ्यः उपदेशं (करोति), where योग्य means *a chariot*. *Cf.* यानं युग्यं पत्रं वाह्यं वह्यं वाहनधोरणे—अभिधानचिन्तामणि. Here युग्यं= योग्यम्; (2) योग्यायाः उपदेशम्..., where योग्या = practice, अभ्यासः. *cf.* 'योग्यार्कयोषित्यभ्यासे' and (3) योग्यं उपदेशं, where योग्य is 'proper' or 'useful.' For the use of योग्या in the MB. see Adi p. 132-25 (तदभ्यासकृतं मत्वा रात्रावपि स पाण्डवः। योग्यां चक्रे महाबाहुर्धनुषा पाण्डुनन्दनः॥) and 135-4. (वारयैतौ महाबाहू कृतयोग्यावुभावपि।)

Note that रथः has already been used in *l*. 11 and as such the use of the same word again in *l*. 15 is unnecessary. (*l*. 11 to *l*. 15—a single sentence).

L. 16. This is a repetition of the 2nd sentence in *l* 2, p. 28

L. 17. निष्क्रम्य प्रविश्य—See note on *ll*. 2 & 3, p. 26.

L. 18. With प्रियं निवेदये महाराजाय, *Cf.* प्रियवचननिवेदनत्वरया क्रमविशेषो नावेक्षितः। etc.—Pratijna II (P. 25. *ll*. 2, 4 & 5). In अवजितं गोग्रहणं, अवजितं should perhaps be अवसितं, when the meaning would be 'the गोग्रहण has been concluded (or finished)' as substantiated in the very next sentence अपयाता धार्तराष्ट्राः. *Cf.* अवसितमवगच्छ क्षत्रियाणां विनाशम्—Duta Ghat. 43.

P. 30, L. 1. योधपुरुषाणां कर्माणि पुस्तकमारोपयति etc. This and *ll*. 3-6, go to show that during the time of Bhasa, there was a well organised military and the system of noting down in a register the names of all those whose heroism was marked in the battle-field and of those who received wounds while fighting bravely, was being strictly followed. A similar register is referred to by Bhasa in क्रमान्निवेश्यमानासु सेनासु वृन्दपरिग्रहेषु

परीक्ष्यमाणेषु पुस्तकप्रामाण्यात्कुतश्चिदप्यविज्ञायमानौ द्वौ वनौकसौ गृहीतौ.—Abhisheka IV. For some other aspects of the Military of those days, *cf.* Pratijna II.

L. 3. अहो. ....खल्वयं कुमारः— As a V. L. for this line, 'अहो......खलु कुमारः' has been lately noticed by the editors of this edition. The new reading is preferable as it is the king that utters this line about his own son; अयं as a विशेषण of कुमारः would indicate that there was no close relationship between the king (the speaker) and the कुमार.

L. 7. See note on *l.* 18, p. 29.

LL. 9 & 10. See note on *ll.* 2 & 3, P. 26.

(V. 29.) L. 13. अविशदा = not skilful; unsteady. Bhasa uses the word विशद in the peculiar sense of कुशल. *Cf.* न विशदौ पादौ ह्रिया स्पन्दितौ—Avi. III 20; & नृत्तोपदेशविशदौ चरणौ क्षिपन्ती—Charu. I 9.

(V. 31.) L. 20. जित्वापि गाम्—Here गाम् refers to all the cows. जात्यामेकवचनम्.

[Paranjpe, takes गाम् to mean 'Earth.' It is wrong; for, जित्वा, with which it has to be construed is a past (indeclinable) participle, and 'conquering of the earth by Arjuna' had not come off.]

P. 31. L. 8. These are the words of बृहन्नला; hence like 'जेदु भट्टा ।' in *l.* 10, they ought to be in Prakrit.

LL. 14–15. उच्यतां रणविस्तरः—the same as in *ll.* 5 & 6, p. 23.

L. 17. The king's instruction to describe the fight (ऊर्जितं कर्म) in Sanskrit, in lieu of Prakrit, indicates that even women were capable of speaking Sanskrit, and that it was only conventional that they ordinarily spoke in Prakrit. But when the subject matter of their conversation was of a serious type, they could employ the medium of Sanskrit. About this change of language, see—'कालावस्थान्तरकृतं योज्यं पाठ्यं तु संस्कृतम्'—Bharata; & 'कार्यतश्चोत्तमादीनां कार्यो भाषाव्यतिक्रमः'—Dasarūpa.

L. 21. अश्रद्धेयं प्रियं etc. *cf.* श्रद्धत्तां महासेनः। and न श्रद्दधामि etc. —Pratijna II. 9.

P. 32. (V. 35) L. 3. क इह भवेन्निहतेषु कीचकेषु—Here is a clever and indirect suggestion, by referring to the destruction of the Kichakas, that Bhima could be that person.

(V. 36.) L. 6. बलवान् शिक्षितश्च सः would be better. L. 7. With पितृणां भाग्यदोषेण *cf.* मा पुत्र पितृदोषेण त्वमप्येवं गमिष्यसि—मृच्छ.X 32.

L. 9. This strengthens the suggestion (in V. 35) that the person must be Bhima.

L. 15. With this line *cf.* कुमारविधिविशिष्टेन सत्कारेण वत्सराज-मग्रतः कृत्वा प्रवेश्यताममात्यः— Pratijna, II, *ll* 10 *f*. p. 27.

L. 16. वृष्णिपाण्डवनाथस्य = वृष्णयः पाण्डवाश्च नाथाः यस्य. With this, *cf.* बहुनाथः खलु सौभद्रः III *l.* 8, p. 43, & भर्तृनाथा हि नार्यः--Pratima I 25.

L. 18 यादवी refers here to सुभद्रा. Hence यादवीपुत्रः= अभिमन्युः

(V. 39.) L. 19. पुत्रो ह्येष युधिष्ठिरस्य तु— Abhimanyu was the son of Arjuna and only the nephew of Yudhisthira. But as Abhimanyu was considered to be his own son by each of the Pandavas, Virata is not wrong in refering to him in this manner. The particle तु is only an expletive here.

In this verse the king puts forth six reasons in support of his statement नावधीरणमर्हति यादवीपुत्रः (*l.* 18 *supra*).

P. 33. L. 1. वक्तव्यं परिहर्तव्यं च. Here वक्तव्यं = public censure or blame; (Vide पूजां भयादिति *l.* 16 *f.* p. 32). For the use of the word in the same sense, *cf.* वक्तव्यं किञ्चिदस्मासु etc. —Pratima III 6. च = All the same.

L. 3. The reason for this answer of Bhagavan is revealed in verse 40, below.

(V. 40.) Three alternatives are given here, each of them ending with a वा; and the fourth pada indicates how all these alternatives are possible only in private. With यातु मुद्राष्पतां वा, *cf.* वयमिव भव हर्षबाष्पनेत्रः— Avi. VI 18. लज्जते has been used transitively which is irregular. See notes on *l.* 15. p. 35.

(V. 41.) L. 12. अर्थतः पृथिवी जिता—Here अर्थतः = evidently ; with this sense of the word, *cf.* अर्थतः पुरुषो नारी या नारी सार्थतः पुमान्—चारुदत्त III 17, where the word has, in addition to the above meaning, the sense of 'pecuniarily'.

L. 13. ततः प्रविशति etc. Bhima is bringing Abhimanyu from the battlefield. On the way Brihannala joins them (*l.* 20 below).

Note that unity of place and unity of time are strictly maintained in the Acts of sanskrit plays. Consequently, no Act of a sanskrit drama contains more than a single scene (as in English plays). Hence, the present scene in the drama is not entirely different from the previous one. Bhagavan and Virata are still on the stage (but silent); while in another part of the stage, (*i. e* close to the place where the king and Bhagavan were conversing,) Bhimasena appears bringing with him Abhimanyu and proceeding towards the court in order to present him before the king. That the Bhagavan and the king remain silent on the stage may look awkward, but that can't be helped.

L. 14. भीमसेनः. This is the real name of the speaker, while in the case of Yudhisthira and Arjuna, the assumed names are being given. This disturbs the uniformity, as all the three persons have not yet revealed their identity.

(V. 42) L. 15. आदीपिते जतुगृहे— Duryodhana had a house constructed of lac at वारणावत. He somehow managed to make the Pandavas reside there and wanted to set it on fire. But getting a clue of it, Bhima removed all his brothers and mother from there and saved them. For details, see MB. Adi. Ch. 148. The reference here is to this incident.

L. 17. एकं & बालं are used here to stress the contrast. Abhimanyu was *single* and a boy ; but the Pandavas (four brothers and mother) were *five* and grown up. Still the

effort to carry the former was more than that in the case of the latter. In समं हि मन्ये, हि is an expletive. Such expletives as च, तु, हि etc. are abundant in Bhasa's slokas.

L. 21. भोः को नु खल्वेषः ? occurs also in मध्यमव्यायोग and is repeated four times (with slight variations).

P. 34. (V. 43) **LL. 1** and 2. तनिमार्जितोदरः = तनिम्ना अर्जितं सम्पादितरामणीयकं उदरं यस्य सः = One who has a stomouch which has gained prettiness by its slenderness. In स्थिरोन्नतांसोरुमहान्, the coupling of स्थिरोन्नतांस and ऊरुमहान् is not happy. Probably they are intended to be different words and wrongly combined. Anyway the whole thing can be passed as a single word ; स्थिरौ च उन्नतौ च अंसौ यस्य सः—स्थिरोन्नतांसः। ऊर्वोः महान्–ऊरुमहान्। स्थिरोन्नतांसश्च ऊरुमहांश्च स्थिरोन्नतांसोरुमहान्॥ With ऊरुमहान्, *cf.* बलमहान्–p. 43, n 9. Again with the contrast ऊरुमहान् & कटीकृशः, *cf.* लघुश्च वेषेण महानिवौजसा।—*l.* 8. *infra.*

(V. 44.) L. 7. करेणुः = के मस्तके रेणुः यस्याः सा. Here शोभाभिः is used in the sense of अलंकारैः, ornaments. For अर्पितैः, Prof. Paranjpe gives अर्चित as a V. L. which improves the sense, as it could be construed also with प्रमदाविभूषणैः.

L. 9. अपवार्य = Aside. *Cf.* रहस्यं कथ्यतेऽन्यस्य पराङ्कृत्यापवारितम्। आर्येण = भवता भीमसेनेन, ममाग्रजेन. *cf.* आर्येति पूर्वजो भ्राता वाच्यः पुत्र इवानुजः॥ भरत 17-82.

(V. 45) L. 10 दूषितः पूर्वयुद्धे— This was the first fight which Abhimanyu was fighting. Hence a failure in that would be to his discredit. **L.** 12 वासुभद्रः— see note on *l.* 7, p. 9. रुष्यते. The Atmane ending of रुष is rare. It is generally Parasmai. With भवतु बहु किमुक्त्वा, *cf.* बहुनात्र किमुक्तेन—दूतघ. 42.

L. 14. Bhimasena, in his impatience, addresses Arjuna by name *openly* and not *Aside*. Hence, Arjuna skilfully turns the vocative 'अर्जुन' into the first member of the compound 'अर्जुनपुत्रः' (*l.* 15) and with that, cutting short the

speech of Bhima, suggests that he (Bhima) should not expose their identity so soon. Thereupon, Bhima speaks *Aside* (*l*. 16).

P. 35. L. 1. As Abhimanyu was addressed by his bare name he has become angry. How princes should be addressed is given by Bharata in — 'स्वामी तु युवराजस्तु कुमारो भर्तृदारकः। सौम्य भद्रमुखेत्येवम्...etc —नाट्यशास्त्र 17-75.

L. 2. रुष्यति. Note that Bhasa has used this root in the Atmane ending in V. 45. c. *Supra*.

(V. 47) L. 6. There are two alternatives here ;—1. इहायं समुदाचारः ; and 2. ग्रहणं परिभूयते.

(V. 48) LL. 9 & 10. भवान् is the subject agreeing with its predicate पृच्छसे. It shouid be noted that whenever भवान् is the subject, its predicate should not be in the II person.—(भवद्योगे न मध्यमः) Bhasa has not adhered to the rule. Moreover the आत्मने ending in पृच्छसे is irregular. It ought to be Parasmai. Also note the inconsistancy of gender in the case of बृहन्नला. Abhimanyu has been made to refer to her in the Masculine, while Virata is made to use the feminine. *Cf*. भवतीं (P. 31. *l*. 14) with भवान् in this verse and with भवता in *l*. 13 *infra*.

L. 15. Here हस्यते is used transitively which is irregular. The sentence written fully would read—कथमिदानीं (युवाभ्यां) सावज्ञमिव मां (उद्दिश्य) हस्यते ? For similar irregular uses, see under 'Grammatical Irregularities' at the end of the Notes section.

P 36. (V. 51) L 2. यौध is generally used by Bhasa to convey the same meaning as योध. See III 20 *infra.*, Uru., Karna., Dutagh., Avi. etc. L. 3. न कश्चिदप्यविद्धः—Bhasa is very fond of using double negatives. See II 22 b. *Supra*.

L. 6. किमर्थं तेन etc. As Bhima is present on the spot, तेन पदातिना must be अनेन पदातिना.

(V. 52) L. 8. With ततोऽस्मि ग्रहणं गतः, *cf*. स्वयं ग्रहणमापन्नो राक्षसेशदिदृक्षया—Abhi. III 14. With न्यस्तशस्त्रं हि को हन्यात् etc., *cf*.—

न च हन्यात् स्थलारूढं न क्लीबं न कृताञ्जलिम् ।
न मुक्तकेशं नासीनं न तवास्मीति वादिनम् ॥
न सुप्तं न विसन्नाहं न नग्नं न निरायुधम् ।
नायुध्यमानं पश्यन्तं न परेण समागतम् ॥
नायुधव्यसनप्राप्तं नार्तं नातिपरिक्षतम् ।
न भीतं न परावृत्तं सतां धर्ममनुस्मरन् ॥— Manu. VII 91—93.

L. 15. आः कस्य महाराजः ? This is the same as what Damodara says in Bala. V, to convey his contempt for the king.

L. 16. न न. For similar repetition of न, see *l.* 11 p. 17. *supra*; and राजा— न न । सर्वं एव वयं यास्यामो...etc. Svapna. VI; and लक्ष्मणः—(विलोक्य) अये अयमार्यो रामः । न न । रूपसादृश्यम् । Pratima IV. This line and the next throw light on the fact that Brahmins were held in very high estimation by everyone in Bhasa's times. See note on *l.* 1, p. 28 *supra.* and *cf.* ब्राह्मणवचनमिति—Karna.

(V. 54) 11—21. *Cf.* the peculiar use of the locatives in स्वपक्षे (वर्तमानां) दयाम्, धनुषि (वर्तमानं) जयम् & पितरि (वर्तमानान्) गुणान् with...नृपे सद्गुणैः I 4 c. & पृथिव्यां राजानः सर्वे प्राप्ताः । *l.* 12. p. 25.

P. 37. L. 2. अहो उत्सिक्तः खलु etc. With this *cf.* देवि–किंनु खल्वेनमुत्सेकयति ? राजा—उत्सेकयत्येनं etc. Pratijna II. (P. 28, *l.* 15 *f.*) as also with *l.* 3, p. 30 *supra.*

L. 3. अहमस्य दर्पप्रशमनं करोमि— This expression occurs thrice in Balacharita.

L. 6. With अशस्त्रेणेति etc. *cf.* II 52.

(V. 55 & 56.) LL. 8 ff. The idea of these verses occurs frequently in the plays of Bhasa.

Cf. (1) द्वावेव दोर्भ्यां समरे प्रयातौ etc.—III 14 *infra.*

(2) अयं तु दक्षिणो बाहुरायुधं सदृशं मम — मध्यमव्या० 42.

(3) वयमपि च भुजायुधप्रधानाः etc.—Avi. II.

(4) गिरितटकठिनांसाविव बाहू ममैतौ प्रहरणमपरं तु त्वादृशां दुर्बलानाम्
—Bala III 11.

(5) भीमस्यानुकरिष्यामि शस्त्रं बाहुर्भविष्यति ।— मृच्छ. III 17.

10

Bhasa has evidently borrowed the idea from the Mahabharata, as can be seen from the following lines of ch. 23 of the Sabhaparvan— (1) ततस्तौ नरशार्दूलौ बाहुशस्त्रौ समीयतुः & (2) नर्दन्तौ मेघसंकाशौ बाहुप्रहरणावुभौ ॥

L. 12. With तस्यैतत्सदृशं वचः । *Cf.* घटोत्कचः— इदमुपपन्नं पितुर्मे भीमसेनस्य—म० व्या०. Also note that even though according to the Mahabharata Bhima was next to Yudhisthira in birth and thus the second among the five Pandavas, Bhasa refers to him as मध्यम in his plays. Strictly speaking the term must refer only to Arjuna who is really the third and hence the Middle One among the Pandavas. Probably Bhasa considers Bhima as younger than Arjuna. Even in the case of the story of Ramayana he appears to hold that Lakshmana was older than Bharata. *Cf.* सुमन्त्रः— अये कुमारो लक्ष्मणः । भरतः— एवं गुरुरयम् । आर्य अभिवादये । And लक्ष्मण blesses him thus—एह्येहीक्ष्वाकुकुमार । वत्स स्वस्ति । आयुष्मान् भव ॥— Pratima IV.

L. 14. The variant अथवा before ननु अनुत्तरा etc. improves the sense. अनुत्तराः = न विद्यते उत्तरं येषां ते ॥ Although Abhimanyu was ready with an answer, he did not wish to retort a Brahmin with it and hence says so. With this *cf*, वाली—हंत ! अनुत्तरा वयम् । Abhi. I. For occasions where similar regard towards Brahmins is shown, *cf.* I 25 c ; *l.* 17, p. 36, *supra* ; भीमसेनः—... पूज्यतमः खलु ब्राह्मणः । तस्मान्मच्छरीरेण ब्राह्मणशरीरं विनिमातुमिच्छामि । —मध्यमव्या०; & यद्वा तद्वा भवतु, न वयं ब्राह्मणेषु प्रवीराः—भवभूति. For the use of the plural वयं instead of the singular अहं, *cf.* वयं संतोषमागताः —II 38 and वयं च परिरक्षिताः—II 61 *supra.*

(V. 57.) *ll.* 17 & 18. With this verse, *cf.* एवमुक्तस्तदा भीमो जरासंन्धमरिन्दमः । उत्क्षिप्य भ्रामयामास बलवन्तं महाबलः । भ्रामयित्वा शतगुणं जानुभ्यां भरतर्षभ । बभञ्ज पृष्ठं संक्षिप्य निष्पिष्य विननाद च ॥ M. Bh. Sabha P. ch. 5-6. In the 2nd line of the verse, असह्यकर्म refers to the dreadful deed (viz. killing of जरासन्ध) achieved by भीम. Hence अतदर्हताम् = जरासन्धवधानर्हत्वम्.

[As Krishna had killed Kamsa, the husband of the daughters of जरासन्ध, Jarasandha had taken a vow to annihilate all the Yadavas. *Cf.* अयादवीं महीं कर्तुं चक्रे परमुद्यमम्— Bhagavata. X. 50. 3. Thus he became a very powerful adversary for Krishna and besieged him in Mathura 18 times and at last made him flee away to Dwaraka, an island, in order to escape him.]

Bhima's killing Jarasandha deprived Krishna of the chances of killing his foe himself.

(V. 58.) L. 19. With न ते क्षेपेण रुष्यामि, *cf.* न रुष्यन्ति मया क्षिप्ताः. II 67 a, *infra.* The 2nd half of the verse has been understood differently by different scholars. Moreover in the Pratima IV. 5, we have 'भक्तिमानागतः काश्चित् कथं तिष्ठतु यात्विति', in view of which Prof. Paranjpe thinks that the reading even in this text should be the same and not कथं तिष्ठति etc.

P. 38. (V. 59.) L. 3. With बाहुभ्याम् etc., *cf.* भीमस्त्वेनमिहानयेत्स बलवान् हत्वा रिपूनूर्जितान्.—1II 6. d. *infra.*

LL. 8–12. For similar situations and repetitions of the same expressions, see Pratima IV.

P. 39. (V. 63.) LL. 2–3. With प्रकोष्ठान्तरसंगूढम् etc., *cf.* ज्याघातप्राचिताकिणाङ्कितप्रकोष्ठः—Avi. I 8. यत्तद् द्वादशवर्षान्ते—*cf.* note on I 48 *supra.* सवर्णताम् = शरीरस्य अन्यभागेषु यो वर्णः तत्सदृशवर्णताम् ।

(V. 65.) L. 9. रुद्रबाणावलीढाङ्ग refers to Arjuna's fighting with Siva in Kirata form.

L. 12. प्रविश त्वमभ्यन्तरम् — This occurs in Avi. VI; Balacharita I; Svapna VI; Abhi. I; and Pratijna II.

L. 14. तीर्णप्रतिज्ञा वयम् - cf. शङ्के तीर्णा प्रतिज्ञेति स्मारणं क्रियते मम । II 12 *supra.*

(V 67.) L.19. With न रुष्यन्ति मया क्षिप्ताः, cf. II 58. ab. ***supra.*** and with हसन्तश्च etc., *cf. l.* 15 p. 35, *supra.* स्वन्तं (*l.* 20.)= शोभनः अंतः यस्य तत्. The word occurs in the same sense also in Avi. II 5. and चारुदत्त III. 8.

P. 40. L. 4. This line is a repetition of *l.* 12 in Act I *supra.* With this, *cf.* पितृसदृशगुणकीर्तिर्भव— Madhyama Vyayoga.

(V. 69). L. 10. यस्त्रयोदशवर्षान्ते has another variant 'यत्तद् द्वादशवर्षान्ते' which is better, as it is in conformity with the statements in I. 48 and II. 63 *supra.*

(V. 70.) LL. 14–17. With this benediction cf. II. 54 *supra.*

L. 19. The direction प्रकाशम् (n. 61.) before कोऽत्र is very desirable.

L. 18. उत्तरासन्निकर्षः = (अर्जुनस्य) उत्तरया सह (एकवार्षिकः) सन्निकर्षः.

P. 41. LL. 1–2. आपस्तावत् etc. Water is actually brought on the stage in many of Bhasa's plays and in every such occasion, these very words occur. "निष्क्रम्य, प्रविश्य" marks that much time too is not taken to execute the order (viz. bringing water). *Cf.* p. 10. *ll.* 17–19 *supra.* and see note there-on. For such situations, see Pratijna I; Pratima II, IV ; Abhi ; Madhyama. and Dutavakya.

LL. 3–8. This is a brief epitome of several slokas in ch. 71 & 72 of the Virataparvan, MB.

LL. 9 ff. The variant (n. 64) is to be accepted ; because it is only there that we find Yudhisthira saying 'पितामहसकाशम् उत्तरं प्रेषयामः" which is consistent with Uttara's assertion that he was sent by युधिष्ठिर and not by विराटेश्वर in *ll.* 2 & 4. p. 47. *infra.*

ACT III

P. 42. L. 2. With भो भोः निवेद्यतां etc. *cf* p. 22. *l.* 2, *supra*.

(V. 2) L. 13. With पुरुषसारं *cf.* हस्तसारः II 45. d *supra*.

(V. 3) L. 16. भग्न here means defeat. अपयान = retreat. For the use of भग्न in this sense, *cf.* (1) भग्ना ध्वजेरेव II 11. d. (2) भग्नो गहनलोभेन II 19 c. (3) शरैर्भग्नः कर्णः II 24 c. and नृपा भीष्मादयो भग्नाः II 41 a. *supra.*

L. 20. अहमेवैनं मोक्षयामि. The form मोक्षयामि is an anomolous one, the नामधातु मोक्ष् being used in the same sense as मुच्.

(V.4). L.21. With ज्ञातिभेद: *cf.* भेदा: परस्परगता हि महाकुलानाम्— I. With वक्तृभि: (= by censorious people), *cf.* the sense of वक्तव्यं as used by Bhasa.

P. 43. L. 1. With this line *cf.* प्रथममेव मे वत्सस्य वयस्य: पश्चादमात्य:— Pratijna I.

L. 3. The same approbation occurs in Svapna. VI.

(V. 5) L. 4. मा तावत् etc. Notice the beginning of the verse which is the same as in II 3. *above.*

L. 8. बहुनाथ: खलु सौभद्र:— In support of this statement Sakuni himself names four persons (see V. 6 below) from whom his release was imminent, according to him.

(V. 8) L. 20. अलातचक्रप्रतिमस्तु is another variant for अलातचक्र etc. With this *cf.* अलातक्रप्रतिमं विहंग: तद्राग्रलेखावलयं तनोति—Vikramorvasiya V 2.

P. 44. (V. 9) L. 7. With किमर्थं स्तूयते etc., *cf.* वरपुरुषविशेषं नेच्छति स्तूयमानम्. I 40.

(V. 10) L. 10. आपस्करे is used in the sense of अपस्करे. Note that the generally accepted form of the word is अपस्कर and not आपस्कर. *Cf.* (1) अपस्करे रथाङ्गम्— Panini VI—149. (2) स्याद्रथाङ्गमपस्कर:— Amara. (3) रथाङ्गानि त्वपस्करा:— Hemachandra. Note that रथाङ्गम् is any part of a chariot except its wheels. *cf.* रथाङ्गं चक्रादन्यत्— Kshiraswami. With प्रसारितहयग्रीव, *cf.* उत्कीर्णस्तिमिताश्रिताक्षवलितग्रीवार्पिताग्राननना—Karnabhara 15.

(V. 11) L L. 15 & 16, Abhimanyu was seated in a chariot and Bhima, walking on foot, overtook him. So in the parallel instance too, it must be that Bhima, walking on foot, defeated Jayadratha seated in a chariot while carrying away Draupadi with him. But according to the Mahabharata (Vana P. ch. 260.), Bhima and Jayadratha both seated in chariots in the beginning fought with each other and later got down and continued fighting.

L. 18. इष्वस्त्रशालायां The reference is to the quadrangle or the field which was enclosed with a compound an all sides, where the pupils of Drona practised shooting arrows and missiles. For this meaning of शाला, *cf.* वाम: कुटी द्वयो: शाला सभा संजवनं त्विदम्—Amara. [The meaning "school" for शाला is of very late origin].

L. 21. अहो etc. The same expression occurs in Pratijna IV twice and also in the दूतघटोत्कचमू.

P. 45. (V. 14.) L. 5. प्रयातौ is a past participle; but at least for the sake of consistency with प्रयाम: in the first line, it ought to be in the present tense. Probably प्रयातो (प्रयात:—present tense, dual No. III per.), the only correct form of the verb that can be used in that line, has been wrongly changed into प्रयातौ by some scribe.

(V. 15.) L. 7. Why Arjuna is called फल्गुन is clear from—उत्तराभ्यां फल्गुनीभ्यां नक्षत्राभ्यामहं दिवा । जातो हिमवतः पृष्ठे तेन मां फाल्गुनं विदुः ॥ MB., Virata P., ch. 44.

LL. 11-13. The prose line (*l.* 11) is to be construed with the verse following it, thus—हे गान्धारीमातः, ज्याजिह्वापरिवर्तिभि: बाणपुङ्खाक्षरैः वाक्यैः 'विकृष्टं खलु पार्थेन' इति विस्पष्टं कथ्यते खलु ! (तथापि) सः (गान्धारराजः) न श्रोत्रं प्रयच्छति च ।—(एतत्सर्वं) भवान् जानीते ननु !

L. 14. शान्तिकर्म etc.—With this idea, cf. Balacharita II 25.

P. 46. (V. 19.) L. 3. With क्रमेणाभिवन्दितुम्, cf. भरतः क्रमेण शुश्रूषयिष्ये—Pratima IV and (पञ्च) p. 7, *ll.* 11 & 12.

L. 4. मा तावद्भोः etc.—See notes on III 5 *supra.*

(V. 21.) L. 9. यावद् दृष्टे युधिष्ठिरे—यावत् here introduces some unnecessary confusion regarding the meaning. यावत् is probably to make the sentence read-यावत् न दृष्टे युधिष्ठिरे तावत न प्रदास्यामि । But यावत् with the locative absolute construction is unnecessary.

P. 47. (V. 24.) L. 10. इत्यर्थे = Decision (lit. to this fact viz: that the Pandavas are living with Virata). पञ्चरात्र:— This

word has been used in the neuter gender throughout, being a समाहारद्वंद्व compound. The masculine form here is irregular. (See notes on the title of the play, vide, P. 52). Hence it would have been better if the reading were 'पञ्चरात्रं च विद्यते'.

(V. 25.) L. 14. मृतेऽपि हि etc. Here मृते should not be taken as a past participle ; for, in the same sentence it is to be taken along with a verb in the present tense. The word has been used in the sense of 'Solicited alms.' *Cf.* मृतं स्याद्याचितं भैक्ष्यम् अमृतं स्यादयाचितम् ।—Manu. 4-45. This sense is most appropriate here because the राज्यार्ध in question is solicited as alms by Drona (cf. I 33, 35 and III 24, *supra*); and also अपि will have full force only with this sense of मृते as otherwise it will have no effect with a word in the Past Participle,- the action in question being 'Present.' Hence the line will be— हि यतः, मृतेऽपि याचिते भैक्ष्यविषयेऽपि, सत्ये तिष्ठति सति सर्वे तिष्ठन्ति न प्रणश्यन्ति.

(V. 26.) L. 16. The same line occurs in the valedictory verses of प्रतिज्ञा, अभिषेकम् and अविमारकम्.

शुभं भूयात्

GRAMMATICAL IRREGULARITIES.

Use of Atmanepada for Parasmaipada—

1. अथ च परिहरन्ते धार्तराष्ट्रा न किञ्चित् — II 15 c.
2. जितमिति पुनरेतं रुष्यते वासुभद्रः — II 45 c.
3. भवान्...... स्त्रीगतां पृच्छसे कथाम् ।— II 48 d.

   [Moreover the 2nd person of the verb is against the rule भवद्योगे न मध्यमः]

Conjugational—

1. नष्टाः शरीरैः क्रतुभिर्धरन्ते — I 25 d.
2. कथमिदानीं सावज्ञमिव हस्यते — P. 35, L. 15.

Intransitive roots used transitively—

1. स्रवति धनुरुग्रां शरनदीम् — II 22 d.
2. मत्प्रत्यक्षं लज्जते ह्येव पुत्रम् — II 40 d.

Syntactical—

1. यदि दातव्ये राज्ये किमस्माभिः सह मन्त्रयसे ? P. 14, L. 15.
2. यावत् दृष्टे युधिष्ठिरे — III 21 d.

   [यदि or यावत् is not used generally along with a locative absolute construction.]

Anomolous formation—

1. अहमेवैनं मोक्षयामि — P. 42 L. 19.
2. पीडितान् मोक्षयिष्यति. — II 8 d.

   [स्वार्थे णिजविहितः. Moreover मोक्ष् is used as a नामधातु although it is to convey the same sense as मुच्.]

Implied alternative sentences—

1. तान् धारयिष्यासि, मृगैः सह वर्तयन्तु ? — I 39 d.
2. अनुज्ञातोऽसि किं तेन, न राज्ञां सारथिर्भवान् ? — II 16 cd.
3. इहायं समुदाचारो, ग्रहणं परिभूयते ? — II 47 cd.
4. पीडयिष्यति सोत्सेकान्, पीडितान् मोक्षयिष्यति ? — II 8 cd
5. किं वरं याचितैर्दत्तं, बलात्कारेण तैर्हृतम् ? — I 35 cd.

Declensional—

1. गान्धारीमातः — P. 45, *l*. 11.

   [The vocative ending is irregular.]

Of Gender.—

1. पञ्चरात्रोऽपि विद्यते — III 24 b.

   [The masculine form of पञ्चरात्रः is irregular.]

॥ श्रीः ॥

PANCHA—RATRA

(Five Nights)

[*At the end of the Nandi,* THEN *enters the Stage-manager.*]

STAGE-MANAGER—May that illustrious Krishna protect us;—Krishna, who is dark like a cloud, who is the envoy of the bright and terrible (Pandavas) on this earth, who is the pilot of (Garuda) the lord of the birds, who is hard to fight with, who is dreadfully firm in battles and who (always) moves by an excellent path being intent on sacrificial performances. [1]

(*Stepping forward*) With these words I'll announce to the respectable gentlemen....But why indeed is it that some thing like a noise is heard, while I am eagerly occupied in making the announcement ? O ! I see.

(*Behind the curtain*)

Ah, the grandeur of the sacrifice of the king of the Kurus !

STAGE-MANAGER—Well, I understand.

It is the sacrifice (performed) by Duryodhana, the king of the Kurus, as the (vassal) kings have arrived out of regard for him, together with all their queens. [2]

[*Exit*]

END OF THE PROLOGUE

---

2 [*Then enter three Brahmins*]

ALL—Ah, the grandeur of the sacrifice of the king of the Kurus !

FIRST—For, here—

By reason of the eatables left behind by the Brahmins (while feasting), every part of this land appears to contain fully blossomed kasa flowers; by the smoke of oblations, all the groves of trees have lost the perfume of their flowers; tigers are (tame) like deer; and the mountains have (only such) lions as are too modest to kill ;—thus, as the king has prepared himself for the performance of the rite, the whole world appears to have taken a similar initiation. [3]

SECOND—You have stated the truth.

Fire, the mouth of the great gods, is gratified with oblations; the best of the Brahmins are satisfied with (the gifts of) treasures; the flocks of birds and the various people with their herds of kine are all fully satiated ; at the present time, this world is full of joy resounding everywhere with (the praise of) the good qualities in the king and thus by his virtues, it has gained supremacy over the entire region of heaven (the abode of gods). [4]

THIRD—Here are these respectable Brahmins .—

Their feet are rubbed by the silk of the turbans of kings ; their love is praiseworthy and profound ; even in their oldage their austerities are increasing and they are with faces full of vigour as a result of Vedic studies; and (such of) the Brahmins who are weak by the advance of age move with a staff, as on three legs, placing their crooked hands on the shoulders of their pupils and look like aged elephants. [5]

ALL—You youngsters, ho there you youngsters! The fire should not be thrown away by you so long as the ablution at the end of the principal sacrifice is not over.

FIRST—Alas! the inconsiderate conduct of the lads has been shown after all.

The ground here, with its one sacrificial post aflame, looks as if endowed with an arm of gold; the sacred fire does not bear the common fire by its side, just as the twice-born man does in the case of a Sudra; the sacrificial altar is however encompassed (by fire), although its surface is not much scorched on account of the green (Kusha) grass (spread on it); and this smoke is making for the bamboo shed which has its columns turned to the east, just like an elephant that enters a pond abounding in full blown lotuses. [6]

3

SECOND—So it is.

This fire is being taken out by the terrified Brahmins out of fear that the common fire may come in contact with it, just as a (pious) kinsman in a family which has transgressed the lawful life, is taken out (of the folds of that family) through the fear of the other relatives (by whose contact he would be defiled). [7]

THIRD—Look you both, this another scene.

The sacrificial cart full of ghee is ablaze although sprinkled with water, just as a woman whose child is dead burns with the love for her baby (though drenched in tears). [8]

FIRST—You have remarked rightly.

The fire, having risen high where the *darbha* is dry in order to burn the emperor's sacrificial cart, gradually becomes low because the grass (there) is dark-green;

being blown about by the breeze and ablaze with flames, it has gradually gained the wheels and with its circular form round the rim, imitates the sun. [9]

SECOND—Look, here is another scene.

Five serpents, afraid of the fire, have together come out from the bottom of this ant-hill through its holes, just as the five organs of sense together depart from the body of a dead man. [10]

4 THIRD—Another scene here, look you both.

The birds, nesting in the body-like interior of the hollow of this tree which is being burnt by the sacrificial fire fanned by the wind, have flown up like the vital breath. [11]

FIRST—So it is.

This forest, whose trees have all blossomed, is being burnt by that single dry tree, just as the whole of a family is brought to ruin by one of its members, who is bereft of morality. [12]

SECOND—These bamboos, which are shaken by the wind as they are being burned by the sacrificial fire, rise and fall, like the fortunes of men. [13]

THIRD—You have remarked well.

This tree, insnared by this dry creeper clinging to its trunk, is being burnt just as a pious man who has stepped into a notorious family is ruined by the mis-conduct of a woman. [14]

FIRST—Look you both, this another scene.

Having, to his complete satisfaction, feasted on his food in the form of this forest together with trees, shrubs and bushes, this fire has gone down towards the river, following the course of the Kusa grass, as though to clean his mouth. [15]

SECOND—And here

This fire has gone from one tree to another by means of the cloth made of kusa grass, spread between them; the scorched fruit of the plantain tree drops down, as if due to ripeness; and this palm tree in the front, together with its large ring of bee-hives, being burnt for a long time at its root, falls down like Rudra's Axe. [16]

THIRD—What a relief! The holy fire has cooled down like the anger of a good man. 5

The force of the fire has come to an end because of the cessation of all fuel, just as the capacity of a benevolent person (comes to an end) by the exhaustion of his riches. [17]

FIRST—The fire now feeds upon the ladle (wooden pot), the wooden rods (used to produce fire) and the kusa grass just as a person reduced to poverty on account of his being vicious, feeds himself with his own clothing (by selling it away). [18]

SECOND—This Palasa tree on the bank of the river, with its branches hanging down, appears to offer the funeral libations of water with its one leafy hand moving in the breeze, to the trees whose lives were ended by the forest fire. [19]

THIRD—Hence come on. We also, in the meanwhile, shall sip water.

BOTH—Alright. [*All having sipped water*]

FIRST—Oh! Here, this very way, comes Duryodhana, the king of the Kurus, led in front by Bhishma and Drona and followed by a ring of respectable princes. And these

Citizens saying—"Feed (ail) by the performance of sacrifices; conquer the earth by valour; abandon anger;

and be merciful towards your own people"—words, which are sweet as they refer to the past incidents from their very commencement, indeed, take sides with the Pandavas. [20]

Come on, then. We too shall pay homage to the king of the Kurus.

BOTH—Yes, we will.

ALL—Victory to your Majesty! Victory!

[*Exeunt omnes*]

END OF THE INTERLUDE.

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6 [*Then enter Bhishma and Drona*]

DRONA—Indeed, by Duryodhana who has taken recourse to righteousness, I myself have been favoured. For,

A pupil's fault, overlooking his relatives and ignoring his friends, goes to the share of his teacher; (because,) it is not at all the fault of either the father or the mother, as he or she hands over a young child to (the care of) a preceptor. [21]

BHISHMA—Here is Duryodhana;

Having attained elevation by securing wealth (through gambling), he incurred infamy by reason of his love for fighting (with the Pandavas). (But now,) after a long time having resorted to righteousness, he, a receptacle of good deeds, shines by his own grace. [22]

[*Then enter Duryodhana, Karna and Sakuni*]

DURYODHANA—I have, no doubt, gained confidence; the elders bear full satisfaction; the world has reposed trust in me; my virtue asserts itself; and infamy has disappeared. The statement (usually) made here, that heaven is to be gained by the dead, is false. Heaven is not invisible; it yields its manifold fruits, just here. [23]

KARNA—O son of Gandhari, you have acted justly in giving away the wealth acquired justly. For,

The opulence of the Kshatriyas depends on their arrows. He, who hoards for his sons, is deceived. Having poured all his wealth on the laps of Brahmans, only the bow must be given by a king to his sons. [24] 7

SAKUNI—The lord of the Angas, whose body is purified of all sins by the ablutions in the Ganges, has spoken well.

KARNA—Ikshvaku, Saryati, Yayati, Rama, Mandhatr, Nabhaga, Nriga and Ambarisha—all these persons, who owned treasures and kingdoms, have perished in bodies but live (still) by their sacrifices. [25]

ALL—O son of Gandhari, congratulations to you on the completion of the sacrifice.

DURYODHANA—I am obliged to you. O my preceptor, I salute you.

DRONA—Come, come, my boy ; this is a wrong order.

DURYODHANA—Then, what is the (proper) order?

DRONA—Don't you see ?

Let this god (Bhishma) in human form be saluted first. I consider it a wrong procedure to salute (anybody), passing over Bhishma. [26]

BHISHMA—No, please say not so. For many reasons I am inferior to you. For,

I am, indeed, born from a mother, (while) you are self-born; to me weapon forms the profession, (while) to you it is a hobby; you are a Brahmin, (while) we are born of a Kshatriya race ; and you are a preceptor, (while) we are distinguished pupils. [27]

DRONA—Indeed, great-souled men cannot deprecate themselves. Come, my boy, salute me. 8

DURYODHANA—My teacher, I salute you.

DRONA—Come, my boy, come ; be fatigued, just like this, in (performing many more) sacrificial ablutions.

DURYODHANA—I am thankful to you. Grandsire, I salute you.

BHISHMA—Come, come my grand-son ; may the tranquility of your mind (continue to) be in this same manner'!

DURYODHANA—I am obliged to you. O my maternal uncle, I salute you.

SAKUNI—My dear boy,

In this same way, having performed all sacrifices in which gifts are given to well-wishers, may you, like Jarasandha, bring together all the kings after conquering them for a Rajasuya sacrifice. [28]

DRONA—Oh! even while uttering a blessing, Sakuni induces him for an undertaking. Alas! this Kshatriya youth is indeed fond of quarrels.

DURYODHANA—Friend Karna, as my salutations to elders are over, the turn being yours, please accept the greetings of your friend.

KARNA—O son of Gandhari,

This body of yours has become emaciated by the sacrificial observances; only if you can endure my violence, I shall embrace you. Hence, I do not venture to do so without asking you, as I dread your speech which was so grave as to befit a 'Royal Sage'. [29]

DURYODHANA—May you always feel the same ?

9 DRONA—My dear Duryodhana, this dear friend of Indra, Bhishmaka by name, presents his compliments to you.

DURYODHANA—Welcome, noble sir ; I salute you.

BHISHMA—O my grand-son, this king, Bhurisravas by name, who has been a barrier against the Deccan, pays homage to you.

DURYODHANA—Welcome to the noble prince.

DRONA—Dear Duryodhana, Abhimanyu, who is sent by Krishna thus honouring your sacrifice, pays his felicitations to you.

DURYODHANA—Come on my boy, come on.

SAKUNI—My dear Duryodhana, this Sahadeva, son of Jarasandha, bows down to you.

DURYODHANA—Come, come, my dear boy; may you be like your father in valour.

ALL—This assembly of all the kings felicitates you.

DURYODHANA—I am thankful (to you all). But, lo! when all the kings have assembled here, why has not Virata come?

SAKUNI—A messenger has been sent to him by me. I think he is on his way (here).

DURYODHANA—O Preceptor, teacher to me both in religion and archery, please accept (my) *dakshina* (fee to a teacher).

DRONA—Dakshina? Very well. I shall, however, beseech (you for something).

DURYODHANA—How? Shall even my teacher *beseech* me?

BHISHMA—Oh! But, indeed, what needs he? When

He has drunk Soma offered (by Duryodhana) in his boyhood,—when he enjoys the shade of the royal umbrella, it being obligatory,—when he has gained renown, what is that object, that reward or that special thing in which a Brahmin, a teacher of warriors, is poor? 10

[30]

DURYODHANA—Command me please. What is it you desire? and what shall I do (for you)?

DRONA—My dear Duryodhana, I'll tell you.

DURYODHANA—Why do you hesitate, now, sir?

I am dearer than life to you ; I have been educated by you ; I am counted among heroes and I have done brave deeds ; (hence) freely speak what you want ; what shall I give (you) ? The mace is in my hand and (so) every thing is yours. [31]

DRONA—My son, I will tell you, of course. It is the torrent of tears that just oppresses me.

ALL—What ? Does even the preceptor shed tears ?

BHISHMA—My grandson, Duryodhana, your effort is in vain.

DURYODHANA—Who is (the watchman) here ?

[*Entering*] A SERVANT—May the great king be victorious !

DURYODHANA—Water, please.

SERVANT—As the great king commands. [*Exit and re-enter*] Victory to the great king ! Here is water.

DURYODHANA—Bring (it here). [*Taking the jar*] O teacher, please wash your face sullied by the flow of tears.

DRONA—Never mind that. Let the fulfilment of my (desired) object be in itself the water to clean my face.

11 DURYODHANA—Oh ! Fie !

If you dwell on my former crookedness and if you think that I shall not give (what I promise to give), stretch forth your hand hardened by hundreds of arrows ; (I shall pour) this water (which) is the guarantee of gifts. [32]

DRONA—Ah ! My heart has gained confidence. My son, listen ;—

Assign a share (of the kingdom) to the Pandavas, who have had no shelter and whose whereabouts are not known for these twelve years. This is what I beg and this shall be my *dakshina.* [33]

SAKUNI—[*Alarmed*] No ; not so, sir.

Is this fair—this deception, in the name of Dharma, broaching something which is irrelevant (all on a sudden) and practised on a pupil who has been entrusted to your care and who has reposed trust in your venerableness as his teacher ? [34]

DRONA—How ? You call it 'deception in the name of Dharma' ! Nay, do not speak so, O Sakuni, of a disconcerted judgment due to (the practice current in) the Gandhara country. Because you are ignoble, you consider all people ignoble. Alas !

It is deception if I say—"Give your cousins their ancestral kingdom" ! (Then) what is better ?—that it is given away at (my) requests, or that it is by force snatched away by them ? [35]

ALL—How ? By force ?

BHISHMA—O my grand-child Duryodhaṇa, the sacrificial ablution alone is our concern, just now. The words of Sakuni, who is an enemy in the guise of a friend, should not be listened to. See, my grandson.—

It is all (the result of) the ruthless abusiveness of Sakuni that the Pandavas, together with king Drupada's daughter, wander all over the earth (with their bodies) sullied by the dust of the forests, that you are averse to them and that they are ill-disposed towards you. [36]

DURYODHANA—O grandsire, be it as it may. But I ask this of my teacher.

DRONA—Speak out, my boy.

DURYODHANA—Formerly, in the midst of the whole assembly, when they were deprived of their kingdom and honour, why was the anger restrained by them (if they are) capable of using force ? [37]

DRONA—Now as regards this point, you must question Yudhishthira who respected the rules of gambling, who got cheated in the name of fair-play (and)

By whom Bhima was checked while he was just on the point of lifting up a pillar of the assembly hall. Had that (pillar) been thrown on a certain person, Sakuni would not (be here now and) insult us. [38]

BHISHMA—One thing was under discussion, (but) another thing has come up. O Preceptor, the business is more important now and not the quarrel.

DRONA—The business shall not be a dishonourable petitioning; let there be quarrel itself.

BHISHMA—May the preceptor be calm! Look my grandson.

They who are weak, miserable and homeless, seek peace with you and are not arrogant. You are the eldest of all and they are affectionate with you. Will you retain them in your family or let them remain in the company of beasts? [39]

SAKUNI—Let them, let them.

KARNA—O preceptor, do away with your fury. For, indeed, Duryodhana is such that

13 He gets angry when he is made to hear something, the substance of which is bitter although it may be beneficial; he does not like the praise of the eminence of any good man. Hence, let this (sacrificial) performance of your pupil, which has (almost) come to an end, be guarded (against such hindrances). He should be led very gently, just like an elephant with many a bad tendency. [40]

DRONA—My boy Karna, fiery is a Brahmin's temper. I have been reminded in time. Now I shall follow your suggestion. My dear Duryodhana, I am your master, is that not so?

BHISHMA—Now he has begun in the right way; for, conciliation is indeed the cure for the insolent.

DURYODHANA—You are the master not only of myself, but of my family too.

DRONA—This is worthy of you alone. Hence, my boy,—

If you get deceived by me, it is no fault of yours; or if I compel you, be it so, that is (only) an advantage to you. Mutual differences of great families are reconciled by the words of those who are authorised to administer what is right. [41]

DURYODHANA—So, I wish to hold some consultation.

DRONA—My boy, with whom do you wish to hold consultation ?

With Bhishma ? with Karna ? with Kripa ? With whom ? Is it with Jayadratha, king of the Sindhu country ? Is it with the son of Drona or with Vidura ? Tell me, my boy, is it with your father ? with your own mother ?—with whom ? [42]

DURYODHANA—None of these. (It is) with my uncle.

DRONA—With Sakuni? [*To himself*] Alas! The matter is spoiled.

DURYODHANA—Uncle, please come here; friend Karna, come here please.

DRONA—[*To himself*] Well; I shall manage this way. 14 [*Aloud*] My dear king of the Gandharas, come here, please.

SAKUNI—Here I am.

DRONA—My boy,

Oldage is apt to anger; the rashness of this old man should (therefore) be pardoned. Hence, an embrace (from me) shall allay the harsh words. [43]

BHISHMA—[*To himself*]

This teacher begs of Sakuni, out of affection for his pupil. But though appeased in this manner, he won't leave off his crookedness. [44]

SAKUNI—[*To himself*] O! the preceptor is indeed a rogue as he pacifies me to gain his object.

[*All move and sit down*]

DURYODHANA—Maternal uncle, what is your decision in the matter of granting half the kingdom to the Pandavas?

SAKUNI—It should not be granted, that is my decision.

DURYODHANA—My uncle would better say—"It must be granted."

SAKUNI—If the kingdom is to be given away, why do you consult us Let the entire kingdom be given away.

DURYODHANA—My friend, king of the Angas, you have said nothing, as yet.

KARNA—What shall I say now?

I do not oppose your having a good brotherly feeling which was experienced and cherished by Rama. As regards your competency or incompetency, you are the person to decide. In times of war, we shall form your help. [45]

DURYODHANA—Uncle, think of some bad country which is beset by a strong foe and which is not inhabitable. Let the Pandavas live there.

15 SAKUNI—Oh! Alas!

I tell you—'None' (no such country at all). For, what person is stronger than Arjuna? and wherever the ruler is Yudhishthira, be they barren lands, corn is bound to grow. [46]

DURYODHANA—Now then,

Water has been poured into the palm of my preceptor and (my promise) has been heard by the elders of the family, which forms a testimony in this world. Hence, be this a bad policy or deception or anything, O king, I wish to make that promise (lit. water) true. [47]

SAKUNI—You are just to be relieved from (the charge of) a false promise, is it not ?

DURYODHANA—Really.

SAKUNI—Then, please come this way. [*Approaching*] O preceptor, here this honoured king of the Kurus submits to you—

DRONA—My dear king of the Gandharas, speak out.

SAKUNI—If the propensity of the Pandavas is brought within five days (lit. Nights), he will surely give away half the kingdom. Now, you may produce them.

DRONA—No, do not say so.

They, who were not found out during these twelve years by you intent on practising fraud on them, are to be brought (here) by me in *five days* ! Better say in plain words, that the promise is not fulfilled. [48]

BHISHMA—My grandson Duryodhana, *Dharma* does not admit any fraud. We too shall be happy to see the promise fulfilled. See, my grandson ;

Bring about Pandava's sharing the kingdom, no matter whether it is in one year or in a hundred years. Thus, O hero , make your promise true ; for, the promise of the Kurus has always been true. [49]

DURYODHANA—The same is my decision.

DRONA—[*To himself*] Now, by reason of my eagerness to accomplish the purpose, my aspiration has gone to

such heights as to make me act like Hanuman by whom the lost Sita was reported (to have been found out), after crossing the ocean. [50]

So, whence indeed can the propensity of the Pandavas be brought ?

[*Entering*] A SERVANT — Victory to the great king ! A messenger has come from the city of Virata.

ALL—Bring him in, soon.

SERVANT—As you all command. [*Exit*]

[*Entering*] MESSENGER—Victory to the great king !

ALL—Has the lord of the Viratas come ?

MESSENGER—Over-whelmed by grief, he has not come.

DURYODHANA—What is his grief ?

MESSENGER—Your Majesty will please listen. (It is) that his near relatives, the hundred Kichaka brothers,

Were killed at night by some unknown person just by means of his hands, it was in fact noticed from the bodies that death was caused without the use of weapons. [51]

ALL—How ? 'Death was caused without the use of weapons'—do you mean ?

BHISHMA—How ? you say—'without the use of weapons'! [*Aside*] O preceptor, do accept the *Five days*' condition.

17 DRONA—Why ?

BHISHMA—This is clearly the sport of Bhimasena who is gifted with mighty arms. The fury (of his) on *this* hundred of brothers has borne fruit on *that* hundred. [52]

DRONA—How do you know ?

BHISHMA—Why ? O learned sir, do not the excellent bulls recognise the marks made by the horns of the calves as a result of their juvenile rashness, on the (river) banks while wandering about ? [53]

DRONA—You say—'Excellent bulls'. Well; the task is accomplished. [*Aloud*] My boy, Duryodhana, I agree to the *five days'* condition.

DURYODHANA—Very well.

DRONA—O you princes, who have come here to participate in the sacrifice, listen; listen all of you. Here the honoured king of the Kurus, Duryodhana, nay, (not by himself only,) with his uncle, assures to give half the kingdom, if the propensity of the Pandavas is brought. Is it not so, my boy?

DURYODHANA—Surely.

DRONA—Think over it a second or a third time.

SAKUNI—I shall see (to it) in due time.

DRONA—Is it all right, O son of Ganga?

BHISHMA—[*To himself*] When the joy of the preceptor is made known as transcending the limits of his composure, I think he will be cheated by this Duryodhana who is being deceived. [54]

[*Aloud*] My grandson Duryodhana, I have an unrevealed enmity with Virata; besides, he has not come to participate in your sacrifice. Hence, let his cattle be captured. 18

DRONA—[*Aside*] O Bhishma, that celebrated king of the Viratas is indeed my pupil. Why raid his cattle?

BHISHMA—[*Aside*] O sir with the straight-forward mind of a Brahmin,

The Pandavas will get enraged, being violated by the rattle of the chariots. There is gratefulness in them, (Hence,) it is in the capture of the cattle that rests our desired object. [55]

[*Entering*] SERVANT—The chariots and the yokes are indeed ready for you, who are inclined to move towards the city.

DURYODHANA—With the same chariots, let the capture of his cows be accomplished ; and the mace, which was at rest during the sacrifice, shall come to my hand again. [56]

DRONA—Hence, let the servants bring my chariot;

SAKUNI—.........Let my elephant be brought ;

KARNA—.........Let the chariot be kept ready, yoked with horses which are always prompt to bear any burden ;

BHISHMA—.........My mind hastens me to go to Virata's city ; let my bow be fetched soon ;

ALL—.........You please stay here, laying aside the bow ; we are (here to) carry out your commands. [57]

DRONA—My dear Duryodhana, both of us desire to see your valour in the battle.

DURYODHANA—Just as it pleases you.

DRONA—My dear lord of the Gandharas, in this cattle-raid yours will indeed be the first chariot.

SAKUNI—Well it is an excellent idea.

[*Exeunt Omnes*]

Here ends the First Act.

ACT II

[*Then enters an old cowherd*] 19

OLD COWHERD—May my cows be not lacking in calves! May the young cowherd women never be widows ! May our king Virata become the sole sovereign of the whole world ! Let all our cows come into this pathway of the garden adjacent to the city, for the purpose of making gifts of the cows in celebration of the birthday anniversary of the great king Virata ; so also let all the cowherd boys and girls gather here prepared for the auspicious and delightful function. I shall rejoice by playing the role of the senior-most among them. [*Beholding*] But, why indeed does this crow,-perching on that dry tree, rubbing its beak on its dead branch and turning its face towards the sun,—cry hoarsely ? Let there be peace with us and with the cows. I shall, however, call together the cowherd boys and girls, assuming my authority as the senior-most among them. [*Walking about*] Hello Gomitraka, Gomitraka !

[*Entering*] GOMITRAKA–O my maternal uncle, I salute you.

OLD COWHERD—Let there be peace with us and with the cows. O Gomitraka, let all our cows come into this 20 pathway of the garden adjacent to the city, for the purpose of making gifts of the cows in celebration of the birthday anniversary of the great king Virata ; so also let all the cowherd boys and girls gather here, prepared for the auspicious and delightful function. O Gomitraka, call out the cowherd boys and girls.

GOMITRAKA—As my maternal uncle commands. O Gorakshanika, Ghritapinda, Svamini, Vrishabhadatta, Kumbhadatta, Mahishadatta, come on, come soon.

[*Then enter all*]

ALL—Maternal uncle, we salute you.

OLD COWHERD—Let peace remain with our cows, cowherd boys and girls. Let all our cows come into this pathway of the garden adjacent to the city, for the purpose of making gifts of the cows in celebration of the birthday anniversary of the great king Virata; till that time we shall remain singing and dancing.

ALL—As the uncle commands. [*All dance*]

21 OLD COWHERD—Hi! hi! Well danced! Well sung! I too shall dance. [*Dances*]

ALL—Ho! O uncle, a great column of dust has arisen.

OLD COWHERD—Not only dust, a tumult of the sounds of conches and drums has risen up.

ALL—The sun, with his numerous halos veiled by the light which is dim like the lustre of the day-time moon, is now (seen) and not (seen) again.

GOMITRAKA—Alas! alas! uncle, these strangers—these robbers—seated in horse-carriages and with umbrellas as white as lumps of curds, drive all through our hamlet.

OLD COWHERD—O! alas! Volleys of arrows have burst forth. Boys, girls, enter your huts soon.

ALL—As the uncle commands. [*Exeunt*]

OLD COWHERD—Ha! stop, stop;—strike, strike;—seize, seize; we shall report this matter to the great king Virata. [*Exit*].

Here ends the Praveshaka

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22 [*Then enters a Soldier*]

SOLDIER—Hello sir, please report to the great king, the lord of the Viratas, that these cows are being taken away

by Dhritarashtra's sons whose valour has been conceal-ingly employed for the purpose of robbery; and that

This herd of cattle is extremely perturbed and is in a pitiable condition, being everwhelmed on all sides by the woeful bellows uttered by the calves that are scampering, the numerous cows that are distressed and the excellent bulls whose faces are struck with terror on beholding the situation. [1]

[*Behind the curtain*]

What? "By Dhritarashtra's sons"—do you say?

SOLDIER—Yes, noble sir.

[*Entering*] CHAMBERLAIN—This is quite befitting them who have been treacherous to their own brothers.

Having fastened the finger-protectors and the leathern fences covering the wrists, clad in armours and seated in well-furnished chariots, proud of their valour, well versed in the use of missiles and ready to fight, these persons wreak their enmity for the king, on these cows by (means of) well-strung bows. [2]

O Jayasena, communication of this news at an untimely hour will arouse the anger of the great king, as he is absorbed in the birthday celebrations. Hence I shall convey (the news) to him after the (utterances of the) "*good-day* (blessings)" are over.

SOLDIER—Sir, the matter is very urgent; let it be communicated at once.

CHAMBERLAIN—(Then,) it shall be communicated presently.

[*Then enters the king*]

KING—Out upon it! My cows, whose young calves are alarmed and scattered by fear of the rumbling of the chariots, are being taken away; and yet my hand,—with 23

its massive shoulder, with its bracelets in motion and wet with sandal paste,—shamelessly accepts tributes! [3]

O Jayasena! O Jayasena!

[*Entering*] SOLDIER—May the great king be victorious!

KING—Drop the word '*Great king*'. My pride of being a Khshatriya has been squashed. Please narrate the details of the fight.

SOLDIER—Unpleasant things do not deserve detailed narration. This is the gist ;—

The bodies of the cows having attained a uniform colour with the dust raised by the chariots, distinction of (their) different colours were to be noticed only (on such parts) where the whips had fallen. [4]

KING—Therefore,

Bring my bow at once ; let my chariot be kept ready ; whoever has devotion may follow my course out of his own free-will. Efforts in the van of a battle for the sake of the cows won't be futile ; for even death would mean glory, or, by setting (them) free, there is dharma (gained). [5]

SOLDIER—As the great king commands. [*Exit*]

KING—O! why, indeed, is this hostility of Duryodhana towards me ? I see! (It may be) that I did not go to participate in the sacrifice. But, how could I ? By the destruction of the Kichakas, we had become sorely afflicted. Or (it may be) that I am a friend of the Pandavas, although this fact is beyond the scope of direct observation. In any case, I must fight. Having lived in Hastinapura, Bhagavan knows the nature of Duryodhana. Or,

Verily, he will not give out Duryodhana's weak points; yet, by reason of being needy, a person (like me) who

has something to accomplish will, at any rate, put questions without tiring. [6]

Hello, who is there ?

[*Entering*] SERVANT—May the great king be victorious ! 24

KING—Just call Bhagavan, please.

SERVANT—As the great king commands. [*Exit.*]

[*Then enters Bhagavan*]

BHAGAVAN—[*Looking all round*] Ah ! why, indeed, is this ?

The mighty elephants are being caparisoned ; the great horses are equipped with armours ; the chariots have their axle-beams (tightened) ; and the warriors have girded their loins. Seeing all this preparation, an unforeseen fear overpowers me. Of course, it is not as relating to myself. I am of a steady mind, but they (my brothers) are rash. [7]

[*Approaching*] May you be victorious !

KING—Victory ! May the Bhagavan be victorious ! Revered sir, I, Virata, salute you.

BHAGAVAN—Adieu !

KING—Bhagavan, please be seated on this seat.

BHAGAVAN— [*Sitting*] O king,

Why is all this preparation made ? (Is it because) wealth knows no contentment, (or) that this will crush down the arrogant, (or) release the oppressed ? [8]

KING—Revered sir, I am insulted by the capture of my cattle.

BHAGAVAN—By whom ?

KING—By the sons of Dhritarashtra.

BHAGAVAN—[*To himself*] O alas !

Indeed, in this world, relationship stirs the hearts of 25 the wise ; for, although the offence is committed by them

(*i e.*, our cousins) who are fond of quarrel (lit. enmity), in truth, I feel that *we* are at fault. [9]

KING—Revered sir, what are you thinking about, now ?

BHAGAVAN—Nothing in particular, I am only anxious about them.

KING—From today, they will be humble. Yudhishthira, though able, may for give them; but I won't.

BHAGAVAN—[*To himself*],

Sleeping on leaves spread on the ground, loss of kingdom, insult to Draupadi, disguise and living as dependants—all this is commendable today and now, as my forgiveness is recognised. [10]

[*Entering*] SOLDIER—Victory to the great king !

KING—What is Duryodhana doing now ?

SOLDIER—Not only Duryodhana, but all the kings of the earth have come.—

Drona, Bhishma, Jayadratha, Salya, the Anga king, Sakuni and Kripa. We are beaten not so much by their arrows as by their flag-staves, the banners of which flutter with the jolting of the chariots. [11]

KING—[*Rising up and folding his hands*] What, has the venerable Bhishma also come ?

BHAGAVAN—[*To himself*] Good ! Although insulted, good manners have not been transgressed (by him). Ah !

Why, indeed, has that noblest elder of the Kurus come here ? I think, he (hereby) reminds me that (our) vow is fulfilled. [12]

KING—Who is there ?

[*Entering*] SERVANT—Victory to the great king !

26 KING—Please call (my) charioteer.

SERVANT—As the great king commands. [*Exit*]

[*Entering*] CHARIOTEER—Victory to the long-lived king!

KING—Bring my chariot soon; a worthy battle-guest has come. I shall gratify Bhishma with my arrows; (for,) that I will conquer him is a vain ambition. [13]

CHARIOTEER—As the long-lived king commands. (But), O long-lived king!

Seated in that chariot which you are used to (mount) for clearing the lines of hostile armies, Uttara has gone forth to show outwardly his going in a chariot. [14]

KING—How, the prince has gone forth ?

BHAGAVAN—O King, let the prince be called back, at once.

On account of his boyhood, he will be rash in fighting regardless of either gains or losses. Further, no conflagration of battle, when near, does fail to consume (any one). Moreover, Dhritarashtra's sons do not miss (stooping to) any means. I speak these dangers of battle, of course, meaning no disrespect to you. [15]

KING—Then, get another chariot ready, soon.

CHARIOTEER—As the long-lived one commands.

KING—Or rather, come here.

CHARIOTEER—O long-lived one, here I am.

KING—Now, why did you not go driving the chariot of the prince ? Have you been permitted by him (to keep away)? or, is it that you are not the charioteer for all kings ? [16]

CHARIOTEER—Pardon me, long-lived sir. Having prepared the chariot, I, indeed, waited on him in accordance with the duty of a charioteer. But, by the prince

Brihannala was employed in preference to me for driving the chariot; I do not know whether it was to ridicule her, or that she has a knack for it. [17]

KING—How ? Brihannala, you say !

BHAGAVAN—O king, do away with fear.

If Brihannala has gone seated in the chariot which raises clouds of dust by its own wheels, the mere chariot, even without any arrows, will conquer the foes in a few moments, driving them away by the very roar of the rims of its wheels. [18]

KING—Then, let another chariot be made ready.

CHARIOTEER—As the long-lived king commands. [*Exit.*]

[*Entering*] SOLDIER—The prince's chariot was, indeed, checked.

KING—How ? *Checked*—you mean ?

SOLDIER—The great king will deign to hear.

The horses' path was blocked by numerous foes conversant with the art of warfare. (Hence) attracted by the thicket, the chariot, whose course was thus checked, made towards the cemetery. [19]

BHAGAVAN—[*To himself*] O yes, the Gandiva is, indeed, here. [*Aloud*] O king,

It is a good omen that has occurred, if the chariot moved towards the cemetery; and the spot where the sons of Dhritarashtra stand will become a cemetery. [20]

KING—Revered sir, calm words, uttered on an inopportune occasion, rouse anger.

28 BHAGAVAN—Do not be angry. Never was a lie uttered by me, till now.

KING—Yes ; so it is...... Go ; find out further news.

SOLDIER—As the great king commands. [*Exit.*]

KING—What indeed is this noise that has burst forth in a moment, shaking as it were the whole earth, all on a sudden like the current of a river ? [21]

Find out what noise it is.

[*Entering*] SOLDIER—Victory to the great king! (Returning) from the cemetery his horses having rested there for a while, by the prince——

BHAGAVAN—I hope, this (news) will not establish me a liar.

KING—What was accomplished by the prince ?

SOLDIER—(By the prince) all the dark elephants were turned reddish by a shower of hundreds of arrows. Not a single horse or warrior is there who does not bear a hundred arrows (piercing his body). The mighty chariots fully equiped with arrows are rendered motionless by arrows. The roads are all covered with arrows and the bow pours forth a fierce stream of arrows. [22]

BHAGAVAN—[*To himself*]

This is the effect of the inexhaustible quiver out of which arrows, as numerous as Indra's streams of rain, were darted at the time of burning the Khandava forest. [23]

KING—Well, what is the condition of the enemies, now ?

SOLDIER—As regards that, I have not observed directly; but, news-agents say—

Recognising the twang of the bow as the same (as Arjuna's), Drona has returned; seeing an arrow (piercing) his banner, Bhishma thinks that the task has been accomplished and strikes not. Karna is overpowered by arrows; and other kings wonder what all that was (due to). But, only Abhimanyu, owing to his boyish rashness, takes no account of fear even in that scene of terror. [24]

BHAGAVAN—How ? Abhimanyu has come! O king!

If Subhadra's son, the fiery valour of the two races (Pandava and Yadava) is being fought against, let another charioteer be sent; for, Brihannala will be bewildered there. [25]

KING—No. Do not say so.

Having driven back Bhishma whose armour was not pierced by even Parasurama's arrows, Drona whose weapons are mere incantations, Karna and Jayadratha and all the other kings, will he not attack with his arrows Saubhadra, just out of fear for his father's reputation? Or, even if the prince should get involved, his youthful age equal to that of Abhimanyu will protect (the prince) who is worthy of friendship. [26]

SOLDIER—And the chariot of the prince

Moves in a curve when held in and races along when let loose; having approached a thing, it does neither dash against it, nor desire to injure it. (Thus) his chariot, with the ground tremulous all round, turning back seems to offer instruction in (the art of) proper driving. [27]

KING—Go, please bring further news.

SOLDIER—As the great king commands [*Exit and re-enter*]

Victory to the great king! Victory to the lord of the Viratas! I shall report pleasant news to the great king. The capture of the cattle has been thwarted. The sons of Dhritarashtra have fled away.

BHAGAVAN—Good! congratulations to you!

KING—No, not so. This congratulation must go to you. Well; where is the prince, now?

30 SOLDIER—The prince is noting down in a book, the gallant deeds of warriors whose bravery was witnessed by him.

KING—O! the prince is indeed doing a laudable thing. For,

Houour done without any loss of time to a soldier beaten down while doing a commendable act, does surely remove his pain. [28]

Well; where is Brihannala, now?

SOLDIER—She has gone to the inner apartment to report the good news.

KING—Please call Brihannala.

SOLDIER—As the great king commands. [*Exit*]

[*Then enters Brihannala*]

BRIHANNALA—[*Looking round, thoughtfully*]

For a while, I had to struggle with my Gandiva bow, the string of which was (afterwards) stretched. My fist was not firm and showed no ease in handling the arrows. There was no activity round that part of my hand where the leather strap is fastened; and appropriately enough my dexterity disappeared. But, my real nature which had thus relaxed on account of my female form, got revived later. [29]

For, by me,

Who was ashamed of this disguise in the midst of the kings, the bow was plied; and the expedition was, of course, such that in that thunderstorm of arrows, the dust being stained (with blood) soon sank down (to the earth). [30]

(But) alas!

Although I have recovered the cattle and although I have secured a victory for the king (Virata), there is not that joy of victory in my mind; for, I have returned to this city of Virata, today, without seizing and imprisoning Dusshasana in the van of the battle. [31]

31

Adorned with these ornaments given by Uttarā out of gratitude, I feel a little shy to face the king (Yudhishtira). Therefore I shall see the lord of the Viratas. But, lo! here is the noble Yudhishthira.

Although youthful, he is fond of the holiest penance groves; although a king of men, he has chosen to lead a

Brahmin's life; although he has given up his kingdom, he is augmented with glory; (thus) he holds the triple staff and bears not the sovereign sceptre. [32]

[*Approaching*] Revered sir, I salute you.

BHAGAVAN--Adieu!

BRIHANNALA--May the lord be victorious!

KING—It is neither the personality nor the family that matters; amongst the high as well as the low, it is only the deed that shines. This very personality which was despised at first, has now gained great honour. [33]

O Brihannala, although you are already fatigued, I shall trouble you again. Please describe the details of the fight.

BRIHANNALA—My lord may deign to hear.

KING—The deed is a horoic one; please speak in Sanskrit.

BRIHANNALA—The great king may hear.

[*Entering*] SOLDIER—Victory to the great king!

KING—Your joy is as if unprecedented; tell me what has surprised you.

SOLDIER—An unbelievable, but pleasing event has happened; the son of Subhadra is captured. [34]

32 BRIHANNALA—How? Captured! [*To himself*]

The strength of this army has been gauged by me today; and just now he (Abhimanyu) was noticed by me to be remarkable in fighting. There is none here who is equal to him. Then who can he be (with such prowess to capture him), as even the Kichakas are slain? [35]

BHAGAVAN—Brihannala, what is this?

BRIHANNALA—Revered sir,

I am not aware of his vanquisher. He is, no doubt, strong and well trained. But, even he may meet with disgrace through the bad luck of his parents. [36]

KING—But now, how was he captured?

SOLDIER—Fearlessly approaching the chariot, he was lifted out of it with both the arms.

KING—By whom?

SOLDIER—Of course, by that person who has been employed in the kitchen by your Majesty. [37]

BRIHANNALA—[*Aside*] Oh! Thus he has been embraced by the noble Bhima and not captured.

Remaining at a distance, I gratified myself by just beholding him. But the parental affection towards a son has been gratified by him who has acted quite openly. [38]

KING—Hence, usher in Abhimanyu with all honours.

BHAGAVAN—O king, people will mistake this honouring to be out of fear for Abhimanyu who has for his guardians both the Vrishnis and the Pandavas. Hence, neglecting him would be appropriate.

KING—No; Yadavi's son should not be neglected. For,

He is the son of Yudhishthira; he is of the same age as my son. Our relation with Drupada has been for generations; thus he is our grandson. And very soon, he may even become a son-in-law, as I am the father of an unwed daughter. Besides, he is only a guest deserving honour in accordance with his greatness; for, the Pandavas are our friends. [39]

BHAGAVAN—It is true. All the same, the blame must be 33 averted.

KING—Then, by whom is he to be ushered in?

BHAGAVAN—By Brihannala he is to be ushered in.

KING—O Brihannala, let Abhimanyu be ushered in.

BRIHANNALA—As the great king commands. [*To himself*] At last I have got the long-coveted order. [*Exit*]

BHAGAVAN—[*To himself.*]

Now at last, let him have a closer look (at his son); or after seeing him, let him, in private, have a warm embrace (of him); or let him at least shed tears of joy freely; for, in my presence he is shy about his son. [40]

KING—Look at the heroic deed of the prince.

Kings, such as Bhishma and others, have been defeated. Subhadra's son has been captured. In short, the whole earth has now been practically conquered by Uttara. [41]

[*Then enters Bhimasena*]

BHIMASENA—When the lac house was set on fire, my brothers and mother who had clung to my arms were carried away by me; and now, having lifted down one Abhimanyu, a boy, from the chariot, I feel that the fatigue of today is equal to that of the former occasion. [42]

This way, prince, this way.

[*Then enters Abhimanyu as also Brihannala*]

ABHIMANYU—But, who, indeed, is this man ?

34 He has a chest which is broad, a stomouch pretty by its slenderness and shoulders steady and raised. He is stout in thighs and lean in the waist. And although I have been brought here wrapt up with a single arm, by him who is superior to me in strength, yet I am not at all hurt. [43]

BRIHANNALA—This way, prince, this way.

ABHIMANYU—Lo! who is this other person ?

Adorned with lady's ornaments that suit him ill, he is like an elephant that is decked with the embellishments of a female elephant. By his guise he looks feeble, but by vigour he is powerful and appears like Siva who has assumed Uma's form. [44]

BRIHANNALA—[*Aside*] What has my noble brother accomplished in bringing him here ?

In the first place Abhimanyu has got the stigma that he got defeated in the very first fight. Subhadrā has become miserable, separated from her darling son. Besides, Krishna will be angry on him that he was vanquished. Why speak much ? The strength of (your) arms has been misused. [45]

BHIMASENA—Arjuna,—

BRIHANNALA—Yes, yes ; he is indeed Arjuna's son.

BHIMASENA— [*Aside*]

I am aware of these evil consequences of his capture ; but, who can allow his own son to be in the hands of his foes ? Hence, with the view that Draupadi who is engrossed in grief may see him by the advent of this desirable event, he was brought here. [46]

BRIHANNALA— [*Aside*] Noble brother, my curiosity to talk with him is great. You please make him speak.

BHIMASENA—Well, O Abhimanyu !

ABHIMANYU—Am I *Abhimanyu* to you ?

35

BHIMASENA—He is angry with me ; you yourself make him speak.

BRIHANNALA—O Abhimanyu !

ABIMANYU—How, how ? Am I only *Abhimanyu* to you ? Oh !

Is such the etiquette of the place here, that persons of the Kshatriya race are addressed merely by their names, even by low people ? or, is this (only) an insult upon my captivity ? [47]

BRIHANNALA—O Abhimanyu, is your mother well ?

ABHIMANYU—How, how ? You inquire about my mother !

Are you, Dharmaraja ? Bhimasena ? or Arjuna ?—

that you, dominating like a father, ask me news relating to women. [48]

BRIHANNALA—O Abhimanyu, is Keshava, Devaki's son, well ?

ABHIMANYU—How ? Even *Him* you refer by name ! —Yes, yes ; he, much concerned with you, is well.

[*Both look at each other*]

ABHIMANYU—How now, you laugh at me scornfully ?

BRIHANNALA—Not a trifle !

In view of the fact that your father is Arjuna and maternal uncle Janardana, is this defeat in the fight befitting you, a young man, fully conversant with the use of missiles ? [49]

ABHIMANYU—Enough of that. To sing one's own praise is not considered right, in our family. But, (all the same) examine the arrows on the slain, there won't be any other name (except mine). [50]

36 BRIHANNALA— [*To himself*] The prince speaks the truth.

In that army of warriors together with chariots, horses and intoxicated elephants, there was none that was not wounded by him who was dexterous in shooting arrows ; (for,) even I should have been hit by him, if I had not turned away my chariot. [51]

[*Aloud*] That is merely a verbal boast. Why, then, were you taken a prisoner by that foot soldier ?

ABHIMANYU—He approached me unarmed ; hence, I got imprisoned. For, who would kill a man that has laid down his arms ? and would I do that, remembering my father Arjuna ? [52]

BHIMASENA—[*To himself*]

Blessed, indeed, is Arjuna who has personally witnessed

both these laudable things, viz., the heroism of the son and (the same) of the father in battles. [53]

KING—Hasten Abhimanyu, hasten him.

BRIHANNALA—This way, prince, this way. Here is the great king. Let the prince approach him.

ABHIMANYU—What ? Whose great king ?

BRIHANNALA—No, do not speak thus ; he is with a Brahmin (near him).

ABHIMANYU—" With a Brahmin ! "—[*Going near*]. O respectable sir, I salute you.

BHAGAVAN—Come, my boy, come.

May you attain greatness, sense of propriety in fortitude, compassion for (your) own people, sweetness (of temper), as also victory and valour in the use of the bow,—all these qualities which are found in one person, your father ; and also whatever other qualities of the remaining four (uncles), which may suit your taste. [54]

ABHIMANYU—I am favoured. 37

KING—Come, my boy, come near. Why don't you salute me ? Oh ! this warrior-boy is arrogant. I shall humble his pride. Well, by whom was he taken a prisoner ?

BHIMASENA—Great king, by me.

ABHIMANYU—Say (also) that you were unarmed.

BHIMASENA—God forbid, god forbid that !

These two arms, robust with sturdy shoulders, form a natural weapon to me. I fight with them ; it is only by the weak that a bow is used. [55]

ABHIMANYU—Oh ! please do not say so.

Are you that middle uncle of mine whose very arm forms a large army and whose valour is an artless one ? These words would be suitable to him. [56]

BHAGAVAN—My son, who is that "middle one"?

ABHIMANYU—You may listen. But, I should not give a retort in the case of a Brahmin. It would be well, if some other person were to speak.

KING—Very well, then. *I* ask you, my boy, who is this "middle one"?

ABHIMANYU—You may listen. It is he

By whom Jarasandha was poised (in the air) with an arm round his neck, and, having done that irresistable deed, even Krishna was deprived of his claim to a similar achievement. [57]

KING—I do not get angry by your taunt; (on the other hand) I am entertained by your getting angry. (Now) by saying what, will I be free from offending you? or, how shall I say—'you may go', even while you are staying here? [58]

38 ABHIMANYU—If I am to be favoured,

Let the treatment which befits captivity (viz: fettering) be accorded to my feet. As I have been brought here seized by arms, Bhima will take me away from here with his own arms. [59]

[*Then enters Uttara*]

UTTARA—Annoying, indeed, is this undeserved praise from these people whose devotion is (clothed) in words referring to a deed wrongly attributed to me. I however, feel ashamed of myself at heart, having been actually liberated (as it were) from the battle-field, although by my words, I (may appear to) accept (the praises.) [60]

[*Approaching*] Revered sir, I salute you.

BHAGAVAN—Bless you!

UTTARA—Father, I salute you.

KING—Come, my son, come near. May you be long-lived. My son, are all those brave warriors, who performed heroic deeds, honoured ?

UTTARA—Honoured ? Please honour him, who deserves it most.

KING—Whom, my son ?

UTTARA—The honourable Dhananjaya, here.

KING—How ? *Dhananjaya*—do you say ?

UTTARA—Exactly. It is by him that,

After taking from the cemetery the bow and the two quivers of inexhaustible shafts, kings such as Bhishma and others were defeated and I was saved. [61]

BRIHANNALA—Excuse me, great king.

By reason of his young age, he is confounded and is not aware of it although he himself was striking; having done all that himself, he thinks that it was the deed of another. [62]

UTTARA—You please entertain no doubt. I shall now point out 39

This scar which, caused by the string of the Gandiva, is hidden being in the middle of the forearm and has not yet regained the normal colour (of the arm) even after the lapse of twelve years. [63]

BRIHANNALA—This scar of mine is caused by the drawing up of the bracelets. The change of colour is due to the pressure (of the bracelets drawn up) and it has occurred here, just in the place of the arrow-guard. [64]

KING—I very well see !

BRIHANNALA—If I am Arjuna of the Bharata race, whose limbs were attacked by Rudra's arrows, then is it not evident that this is Bhimasena and this, king Yudhishthira ? [65]

KING—O Dharmaraja, Vrikodara, Dhananjaya, how is it you would not trust me? Well, well, in due time (I shall see to it). Brihannala, you go inside.

BRIHANNALA—As the great king commands.

BHAGAVAN—Arjuna, indeed you need not at all go in. We have fulfilled our vow.

ARJUNA—As my brother commands.

KING—By the residence of the heroic and truthful Pandavas who were observing their vow, my home is cleansed of all its sin. [66]

ABHIMANYU—All these are my parents, here! That is why,

They were not getting angry when taunted by me, but would taunt me back smilingly. Fortunately, the cattle-raid has ended well as it has shown me my parents. [67]

40 [*To Bhimasena*] O uncle,

You will be good enough to excuse the fault of a son, as it was out of ignorance that you were not saluted by me before. [68]

BHIMASENA—Come near, my boy, come. May you be heroic like your father.

ABHIMANYU—I am obliged to you.

BHIMASENA—My son, salute your father.

ABHIMANYU—O father, I salute you.

ARJUNA—Come, my son, come near. [*Embracing him*]

This heart-thrilling contact of the limbs of my son, which had been banished, has come back to me after twelve years. [69]

My son, salute the king of the Viratas.

ABHIMANYU—I salute you.

KING—Come, my boy, come near.

May you obtain the fortitude of Yudhishthira, the strength of Bhima, the skill of Arjuna, the brilliance and

the beauty of Madri's sons and the fame of Krishna who is dear to the whole world. [70]

[*To himself*] But (Arjuna's) intimacy with Uttara troubles me. What shall I do now ? Well; I see. Hello, who is there ?

[*Entering*] SERVANT—Victory to the great king !

KING—Water, please.

41

SERVANT—As the great king commands. [[*Exit and re-enter*] Here is water.

KING—Arjuna, let Uttara be accepted as a present for the victory secured at the cattle-raid.

BHAGAVAN—Now, our heads are bent down.

ARJUNA—[*To himself*] How he weighs my conduct ! [*Aloud*] O king,

All the inmates of your harem are dear to me and honoured by me like mothers. (Hence) this Uttara offered by you shall be accepted for my son. [71]

BHAGAVAN—Now, our heads will be erect.

KING—Well then. We shall send Uttara to the grand-sire (Bhishma). (Now) please come this way, O Dharmaraja, Vrikodara, and Dhananjaya.

[*Exeunt Omnes*].

Here ends the Second Act.

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42 *[Then enters a charioteer]*

CHARIOTEER—O sirs, let it be made known to the warriors, who have as their chief (Drona) the teacher of all warriors, that—

Abhimanyu, unprotected by the Kurus armed with bows, has been taken a prisoner (by the foes) casting aside the fear arising from Krishna's disc and taking no need of his longlost kins-men, (the Pandavas). Shame on us ! [1]

[Then enter Bhishma and Drona]

DRONA—O charioteer, tell me, tell me.

By whom was my pupil's son taken away from the battle-field ? Who is it that is desirous of fighting with those arrows of mine, which are like a host of gods ? Tell me the man's strength and I shall send there a missile or an army, as if they were my powerful agents. [2]

BHISHMA—Tell me, o charioteer, tell me.

By whom, intent on capturing an elephant, was this cub caught when the herd had gone away?—this cub, who was tarrying by reason of his youthful age, and had in him the fault of not being conversant with the modes of retreating in case of defeat. [3]

[Then enters Duryodhana (as also) Karna and Sakuni]

DURYODHANA—Tell me, tell me, o charioteer, By whom was Abhimanyu taken away ? I myself will liberate him. For,

A family dissension is going on between his parents and myself. Hence, even in this matter blame will be

43 laid on me by people who talk about this. Moreover he is first my son and then, of the Pandavas. (Besides,)

even when there is a family feud, children are not to blame. [4]

KARNA—You have spoken quite affectionately and appropriately. O son of Gandhari!

But, that is no good. For, although Abhimanyu met with this disaster in the van of battle out of boyish rashness and to please you thinking that you were his kin, yet he was not protected by us. Hence, casting aside our bows, let us put on bark garments. [5]

SAKUNI—The son of Subhadra has, in fact, many guardians. Be assured that he has been practically released. For,

King Virata may, of his own accord, set him free coming to know that he is Arjuna's son. Or, he may liberate him after recollecting that Damodara was away from the battle-field, today. Or, he may be let go by him afraid of the Destroyer of Pralamba (viz. Balarama) raising his plough in rage. Or, that strong Bhima himself may bring him here, after killing all those powerful foes. [6]

DRONA—Tell me, O charioteer, tell me now; how was he taken?

Was his chariot overturned? Were his horses inconsiderate? Was the earth impassable for the wheels? Were both the quivers exhausted of their arrows? Were you unsuited for him? Did the bow fail by the breaking of the string? These accidents relating to war befall warriors through misfortune; and (a warrior) is also defeated through arrows by his enemies. But, he (Abhimanyu) has gained complete mastery (over the art of warfare)! [7]

CHARIOTEER—O long-lived sir, The science of archery is indeed full of terrible results. But are you not aware that

There was none of the handicaps enumerated by you? That mighty warrior was actually a stream of arrows. Moreover, my chariot was like the unattacked disc of Vishnu. (But) he was captured by a foot soldier who came up to him. [8]

44 ALL—What, 'by a foot soldier'—you say?

DRONA—What sort of a foot soldier was he?

CHARIOTEER—Which shall I describe?—his appearance, or his valour?

BHISHMA—Women are described by their appearance, whereas men by their valour. Therefore, let his valour be described.

CHARIOTEER—Long-lived sir,—

DURYODHANA—Why is this '*somebody*' praised by you in boastful words? Or, you may continue; I have no fear, even if *he* be the very Wind in (respect of) speed. [9]

CHARIOTEER—The great king will deign to hear. By him, indeed,

Surpassing the horses in speed, a hand was laid on the chariot; and the chariot stood motionless with the necks of its horses stretched forth. [10]

BHISHMA—Then, let our weapons be laid aside.

ALL—Why?

BHISHMA—If the speed of the chariot was checked by a single hand, be assured that Abhimanyu is (now) on the lap of Bhima; for, it was by the same person moving on foot, that Jayadratha was conquered while running away with Drupada's daughter, formerly. [11]

DRONA—Bhishma has spoken rightly. I am aware of his speed, since the time he received instructions (from me)

in his boyhood. For, (once) in the quadrangle meant for practice in archery and missiles,

When an arrow drawn up to his ear was discharged by him, he was told by me that his head had shaken (while shooting). Then, he ran as swift as the arrow and caught hold of it even before it had reached its destination. [12]

SAKUNI—Oh! what a ridiculous statement!

Is it that there is no other strong man in this world, that 45 everything is attributed to your favourites? Do all of you regard the Pandavas as pervading the whole earth? [13]

BHISHMA—O king of the Gandharas, all this is told by inference.

We go to fight depending on swords and bows, and seated in chariots. But, Balarama and Vrikodara are the only two who have always gone to a battle-field with their bare arms (as weapons). [14]

SAKUNI—We, although adventurous, were unexpectedly defeated by a single person (Uttara). And some (of you) will declare even that Uttara to be Arjuna himself. [15]

DRONA—O king of the Gandharas, have you any doubts as regards even this?

Can a bow, which when released roars like a rainless thunderbolt, be drawn on the battle-field even by Uttara? and can the sun be made to set for a while, his sunshine nullified, by the arrows of Uttara too? [16]

BHISHMA—O son of Gandhari, I hope *you* comprehend that it is, indeed, plainly told

In words, the letters of which are those inscribed on the feathers of the arrows and which are uttered (sent forth) by the tongue which is in the form of the bow-string, that (the bow) was undoubtedly drawn by Arjuna; and yet he (Sakuni) does not lend his ear to it. [17]

[*Entering*] CHARIOTEER—May the longlived one be victorious! Let propitiatory rites be performed.

BHISHMA—Why ?

CHARIOTEER—You need do it first, as your banner has been pierced by an arrow; here, of course, is that arrow and on its feather, the name of some one is inscribed. [18]

BHISHMA—Bring it here. [*The charioteer takes it near him*]

BHISHMA—[*Taking it and seeing*] My dear king of the Gandharas, my eyesight is dim on account of oldage. Please read out (the name on) this arrow.

SAKUNI—[*Taking it and reading*] Arjuna's.

[*He throws it. It falls at the feet of Drona*]

46 DRONA—[*Taking the arrow*] Come, my dear (pupil), come.

This arrow, discharged by my pupil to salute Bhishma, has prostrated on the ground (here) to bow down to my feet, in due order. [19]

SAKUNI—No, sir; the evidence of an arrow should not be relied upon.

There may be any warrior by name Arjuna and this arrow might have been discharged by him. (Therefore) in addition to this, let some written evidence also by Uttara, be brought to light. [20]

DURYODHANA—If a falsehood is uttered so that I may give them the kingdom, then I will surrender half the kingdom only when Yudhishthira is seen. [21]

[*Entering*] SERVANT—Victory to the king! A messenger has come from the city of Virata.

DURYODHANA—Let him be brought in.

SERVANT—As the great king orders. [*Exit*]

[*Then enters Uttara*]

UTTARA—My chariot tarried on the way, although it was making a short journey with horses of maximum swiftness. For, the horses were moving with great difficulty, as the

ground on all sides had become uneven with the elephants slain by Arjuna's arrows. [22]

[*Entering and with folded hands*] Good sirs, I salute this whole assemblage of kings headed by the preceptor and the grandsire.

ALL—May you be long-lived !

DRONA—What says the king of the Viratas ? 47

UTTARA—I am not sent by him.

DRONA—Then, by whom are you sent ?

UTTARA—By the Honourable Yudhishthira.

DRONA—What does Dharmaraja say ?

UTTARA—May you deign to listen;—

"Uttarā has been obtained by me as a daughter-in-law. I await the arrival of this royal assembly. Where shall the marriage take place ? There or here ?" [23]

SAKUNI—There only, there only.

DRONA—We are brought to a decision and the condition of the 'Five days' is still valid. (Therefore) let the gift promised with solemnity be given away solemnly. [24]

DURYODHANA—Very well. The realm has been granted by me to the Pandavas, as (promised) before. For, although it be in respect of solicited gifts, if truth stands firm, then only all men stand. [25]

DRONA—Ah ! how happy we are in the conglomeration of the expanded family ! May our lion-like king govern the whole of this earth ! [26]

[*Exeunt Omnes*]

End of the Third Act

HERE ENDS

THE PANCHA-RATRA.

APPENDIX I

Stanzas attributed to Bhasa in the Anthologies.

1. शार्ङ्गधरपद्धतौ—

१. अस्या ललाटे रचिता सखीभिर्विभाव्यते चन्दनपत्रलेखा ।
आपाण्डुरक्षामकपोलभित्तावनङ्गबाणव्रणपट्टिकेव ॥

२. कपोले मार्जारः पय इति कराँल्लेढि शशिनस्तरुच्छिद्रप्रोतान्बिसमिति करी संकलयति ।
रतान्ते तल्पस्थान् हरति वनिताप्यंशुकमिति, प्रभामत्तश्चन्द्रो जगदिदमहो विप्लवयति॥

३. तीक्ष्णं रविस्तपति नीच इवाचिराढ्यः, शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
तोयं प्रसीदति मुनेरिव चित्तमन्तः, कामी दरिद्र इव शोषमुपैति पङ्कः ॥

४. दयिताबाहुपाशस्य कुतोऽयमपरो विधिः । जीवयत्यर्पितः कण्ठे मारयत्यपवर्जितः ॥

५. पेया सुरा प्रियतमामुखमीक्षणीयं, ग्राह्यः स्वभावललितो विकटश्च वेषः ।
येनेदमीदृशमदृश्यत मोक्षवर्त्म, धीर्घायुरस्तु भगवान् स पिनाकपाणिः ॥

2. सदुक्तिकर्णामृते—

१. दग्धे मनोभवतरौ बालाकुचकुम्भसंभृतैरमृतैः। त्रिवलीकृतालवाला जाता रोमावली वल्ली॥

२. प्रत्यासन्नविवाहमङ्गलविधौ देवार्चनव्यग्रया
दृष्ट्वाग्रे परिणेतुरेव लिखितां गङ्गाधरस्याकृतिम् ।
उन्मादस्मितरोमलज्जितरसैर्गौर्या कथंचिच्चिराद्
बद्धः स्त्रीरचनातिप्रिये विनिहितः पुष्पाञ्जलिः पातु वः ॥

३. विरहिवनितावक्त्रौपम्यं बिभर्ति निशापतिर्गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवेः ।
अभिनववधूरोषस्वादुः करीषतनूनपादसरलजनाश्लेषक्रूरस्तुषारसमीरणः ॥

3. सुभाषितावल्याम्—

१. कठिणहृदये मुञ्च क्रोधं सुखप्रतिघातकं, लिखति दिवसं यातं यातं यमः किल मानिनि।
वयसि तरुणे नैतद्युक्तंचले च समागमे, भवति कलहो यावत्तावद्वरं सुभगे रतम् ॥

२. कृतककृतकैर्मायासख्यैस्त्वयास्म्यतिवञ्चिता निभृतनिभृतैः कार्यालापैर्मयाप्युपलक्षितम् ।
भवतु विदितं नेष्टाहं ते वृथा किमु खिद्यसे ह्यहमसहना त्वं निःस्नेहः समेन समं गतम्॥

३. दुःखार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा
दीने दैन्यमुपैति रोषपरुषे पथ्यं वचो भाषते ।
कालं वेत्ति कथाः करोति निपुणा मत्संस्तवे रज्यति
भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥

४. बाला च सा विदितपञ्चशरप्रपञ्चा, तन्वी च सा स्तनभरोपचिताङ्गयष्टिः ।
लज्जां समुद्वहति सा सुरतावसाने, हा कापि सा किमिव किं कथयामि तस्याः ॥

4. सूक्तिमुक्तावल्याम्—

१. यदपि विबुधैः सिन्धोरन्तः कथञ्चिदुपार्जितं
तदपि सकलं चारुस्त्रीणां मुखेषु विलोक्यते।
सुरसुमनसः श्वासामोदे शशी च कपोलयो—
रमृतमधरे तिर्यग्भूतं विषं च विलोचने॥

5. अभिनवभारत्याम् (अभिनवगुप्तविरचितायाम्)

१. त्रेतायुगं...तद्धि न मैथिली सा, रामस्य रागपदवी मृदु चास्य चेतः।
लब्धा जनस्तु यदि रावणमस्य कायं प्रोत्कृत्य तन्न तिलशो न वितृप्तिगामी॥

6. नाट्यदर्पणे (रामचन्द्रगुणचन्द्रविरचिते)—

१. पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम्।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता॥

APPENDIX II

Subhashitas from the Pancha-ratra.

१. अकारणं रूपमकारणं कुलं महत्सु नीचेषु च कर्म शोभते। II-33.

२. अकाले स्वस्थवाक्यं मन्युमुत्पादयति। P. 27. l 20.

३. अच्छलो धर्मः। P. 15. l 19.

४. अतीत्य बन्धूनवलंघ्य मित्राण्याचार्यमागच्छति शिष्यदोषः।
बालं ह्यपत्यं गुरवे प्रदातुर्नैवापराधोऽस्ति पितुर्न मातुः॥ I 21.

५. अर्थित्वादपरिश्रान्तः पृच्छत्येव हि कार्यवान् II 6.

६. अलमात्मस्तवं कर्तुम्। II 50 c

७. इक्ष्वाकुशर्यातिययातिराममान्धातृनाभागनृगाम्बरीषाः।
एते सकोशाः पुरुषाः सराष्ट्रा नष्टाः शरीरैः क्रतुभिर्धरन्ते॥ I 25.

८. एकोदकत्वं खलु नाम लोके, मनस्विनां कम्पयते मनांसि II 9.

९. किं तद् द्रव्यं किं फलं को विशेषः, क्षत्राचार्यो यत्त विप्रो दरिद्रः। I 30.

१०. केनैष हस्तिग्रहणोद्यतेन यूथे प्रयाते कलभो गृहीतः। III 3 cd.

११. को वा पुत्रं मर्षयेच्छत्रुहस्ते। II 46.

१२. ताडितस्य हि योधस्य श्लाघनीयेन कर्मणा।
अकालान्तरिता पूजा नाशयत्येव वेदनाम्॥ II 28.

१३. तेजस्वि ब्राह्मण्यम्। P. 13, *l* 5.

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१५. न च दहति न कश्चित् सन्निकृष्टो रणाग्निः। II 15.

१६. न विस्तरार्हाणि विप्रियाणि। P. 23, *l* 7.

१७. नोत्सहन्ते महात्मानोह्यात्मानमपस्तोतुम्। P. 8, *l* 1.

१८. न्यस्तशस्त्रं हि को हन्यात्? II 52.

१९. परोक्षो न स्वर्गो बहुगुणमिहैवैष फलति। I 23.

२०. परुषमयो धनुर्वेदः। P. 43, *l* 18.

२१. बाणाधीना क्षत्रियाणां समृद्धिः पुत्रापेक्षी वञ्च्यते सन्निधाता।
विप्रोत्सङ्गे वित्तमावर्ज्य सर्वं राज्ञा देयं चापमात्रं सुतेभ्यः॥ I 24

२२. भेदाः परस्परगता हि महाकुलानां
धर्माधिकारवचनेषु शमीभवन्ति। I 41.

२३. मिथ्याप्रशंसा खलु नाम कष्टा। II 60.

२४. मृतेऽपि हि नराः सर्वे सत्ये तिष्ठन्ति तिष्ठति। III 25.

२५. मृतैः प्राप्यः स्वर्गो यदिह कथयन्त्येतदनृतं
परोक्षो न स्वर्गो बहुगुणमिहैवैष फलति॥ I 23.

२६. रणशिरसि गवार्थे नास्ति मोघः प्रयत्नो
निधनमपि यशः स्यान्मोक्षयित्वा तु धर्मः॥ II 5.

२७. रूपेण स्त्रियः कथ्यन्ते; पराक्रमेण तु पुरुषाः। P. 44, *l* 4.

२८. लतया सक्तया स्कन्धे शुष्कया वेष्टितस्तरुः।
निविष्टो दुष्कुले साधुः स्त्रीदोषेणेव दह्यते॥ I 14.

२९. वक्तव्यं परिहर्तव्यं च। P. 33, *l* 1.

३०. सति च कुलविरोधे नापराध्यन्ति बालाः। III 4.

३१. सर्वमिष्टेषु कथ्यते। III 13.

३२. सान्त्वं हि नाम दुर्विनीतानामौषधम्। P. 13, *l* 7.

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